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(LEFT)
SILVERMINE GUILD MUSIC FESTIVAL ASSOCIATION
officers greet Olin Downes, left, to discuss plans for the August fete at which Eugene Ormandy and Jose Iturbi are to conduct the New York Philharmonic Orchestra. Left to right, in addition to Mr. Downes, are D. Putnam Brinley, Alma Simpson Chandler, president of the association; Richardson Wright, Robert L. Duffus and John Vassos, guild president.

(RIGHT, ABOVE)
NINO MARTINI
receiving from Charles A. Yahn, director of assemblies, the Senate Award voted him by students of Northeast High School, Philadelphia, Pa. William McAllister, president of the school community, is at the right.

(BELOW)
MARIA MAXIMOVITCH,
Russian-American soprano, heard this season in two Town Hall concerts, collects toy animals. Among her souvenirs are twenty-four elephants, a penguin, a Mickey Mouse, received when the Disney creature was a mere infant. Shown with her are two gifts from the children of the American vice consul in Berlin, Cyrus B. Follmer. (Photo by Steffi Brandel.)

COLETTE D'ARVILLE
sailed for European engagements on the SS. Normandie on May 4. She gave a program for the Lotos Club, New York, the Verdi Club in Westchester County and broadcast over WQXR before her departure. (Photo by Pictorial Feature Service.)

(LEFT)
PIERRE LUBOSHUTZ and GENIA NEMENOFF,
duo-pianists, have fulfilled sixty engagements this season in the United States, forty-seven of which were recitals on a tour to the Pacific Coast and back. The remainder were radio broadcasts. (Photo © by G. Maillard-Kesslere.)

THE APOLLO CLUB,
of Brooklyn, N. Y., closed its sixtieth season with a record of 184 concerts. William S. Irish is president, Alfred Boyce, conductor (ninth from left.)

(See Inside Back Cover for Additional News Pictures)

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MUSICAL COURIER

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New York, N. Y.
June 1, 1938

Paris Scribe, on Return, Tells Of Musical Life in Reich

Hears Performances in Leipsic, Dresden, Berlin—Strauss Operatic Premiere in October—Berlin Bows to Von Schillings

By IRVING SCHWERKE

PARIS.—Musical *mores* in present-day Germany, from which I have recently returned, offer much of novelty. Though times and the external guise of things may change, the historical background of the country is so rich as to offer a constant delight to even the veteran traveler.

An interesting nook in Leipsic is the Kaffeebaum Cafe. Established in 1694, it was the first place thereabouts to dispense coffee. From 1820 to 1850 it was the favorite meeting place of Leipsic artists and musicians. From 1833 to 1840 it was the *Stammlocal* of Schumann and his Davidsbündlern. It holds quite a thrill to sit in the very same corner where Goethe, Wagner, Liszt, Schumann, and so many others formerly held forth.

Bach's grave in the Johanneskirche can hardly be called elaborate. But then, Bach does not need an imposing *Denkmal*. His music is his monument.

The performances at the Leipsic Opera are splendid—many of them might be models to directors of more celebrated houses. One of the best voices and singers I heard in Germany is Camilla Kallab, who sang Adriano in Rienzi. The opera intermissions are still the signal for a scramble to the *Erfrischungsraum*, where music is packed down with "Wieners," salads, ices, coffee, beer, and similarly appropriate delicacies. Louis Graveure is appearing in Lehar's Zarewitsch at the Operette-Theatre. Walter Niemann, composer-pianist, called the German modern-romantic, has recovered from an accident to his hand, and will soon again be resuming his public work. One night the hotel elevator boy asked me what I was going to hear at the Opera. When I told him Rienzi, he replied, "That is the worst opera Meyerbeer ever wrote."

MUSICAL TASTES

The most popular composers in Germany would seem to be Beethoven (particularly with his third and fifth symphonies) and Wagner, with his Meistersinger—the last-named not only because the Führer loves it, but also because it contains the celebrated: *Ehrt Eure deutschen Meister!* Brahms' first symphony is also greatly beloved in Germany, as are Beethoven's quartets (op. 74 and op. 95), Beethoven's E flat piano concerto, and the Beethoven and Brahms violin concertos. Conductors Furtwängler and Böhm, pianists Backhaus, Fischer and Hohn, organist Ramin, violinist Kuhlenkampf, and composer Richard Strauss are some of the front-row musical personalities. The younger German school have learned their form, counterpoint and fugue mainly from Bach and Handel. The older group are still romantics and Wagner-hangers-on. German composers invariably express unreserved admiration for Debussy and Ravel. They not only love French impressionism, but in Debussy and Ravel they see something culturally very fine, especially in *esprit* and clarity.

NOTES FROM DRESDEN

Dresden is already agog over the world premiere (next October) of Richard Strauss' Daphne. Many people were

(*Continued on page 29*)

Eighth Native Music Programs Offer Novelties in Rochester

Annual Series Under Auspices of Eastman School, Directed by Dr. Howard Hanson, Brings to Hearing New Scores for Orchestra, Band, Chorus, Chamber Groups and Ballet

By LORRAINE LERNER

ROCHESTER, N. Y.—Continuing its traditional interest in furthering American Music, the Eastman School of Music in Rochester presented its eighth annual Festival of American Music from April 25 through April 29, under the direction of Dr. Howard Hanson. Flexibility in the programs and variety in the forms of composition were made possible by the different media of presentation used at each concert. The Eastman School Symphony Band, Orchestra, Chorus, Ballet, the Kilbourn Quartet, and the Rochester Philharmonic Orchestra each contributed to the festival in presenting the twenty-seven numbers played during the five concerts.

Opening the programs, the Eastman School Symphony Band, under the able leadership of Frederick P. Fennell, gave a stimulating and colorful performance of music which otherwise was not of particular significance. On the Trail, by Ferde Grofé, was a delineative sketch from the composer's Grand Canyon Suite. It was instrumentally clever in describing what may be imagined as the plodding of the hoof beats and the squeak of the packs. It rose to a fine climax. Cowboy Lament, by J. DeForest Cline, was a plaintive number suggestive of the open spaces but not showing unusual originality. Typically a band march, The Skyliner, by Harold Alford, was an enlivening composition and of greater interest than Mr. Alford's march, Glory of the Gridiron, played on the same program. In the category, too, of characteristic band music was Burnet Tuthill's overture for symphonic band, a piece containing vivid instrumental color and thematic interest.

(*Continued on page 28*)

London Hears Bliss' Music For Ballet on Chess Game

Composer Conducts—Maria Levinskaya Honored on Anniversary—Krenek Plays His New Piano Concerto—Cyril Scott Writes for Harpsichord

By HUGH LIVERSIDGE

LONDON.—A London Philharmonic Orchestra program (Queen's Hall) consisted mainly of modern music. After Sir Thomas Beecham had given an exquisite performance of Mendelssohn's Midsummer Night's Dream music, Clifford Curzon (pianist) played splendidly John Ireland's piano concerto. It evidences tense constructive thinking but at times relies too much upon modern musical *clichés*. Sir Thomas handled the orchestra in his usual brilliant manner. However, he still seems to be unlucky with his baton, for he broke it over the upraised lid of the piano.

Then followed Arthur Bliss' music to the ballet, Checkmate. This depicts the eternal struggle of love and death by pieces in a game of chess. The composer obviously has something well worth saying, which he expresses fluently. Disdaining modern rubber stamps for their own sake, he spoke direct from the heart. Bliss conducted, and showed that he could easily have made a name in this direction, had he wished. Toward the end of the performance his score fell down out of reach, but fortunately he was able to conduct from memory without impairing his interpretation. The audience applauded this work more enthusiastically than the Ireland concerto; a verdict with which I concur.

MONDAY POPS

The term "popular" concert conjures up a program devoted to the William Tell

(*Continued on page 34*)

Aryan Bills of Health

BERLIN.—The German Office of Ethnical Research has inquired into the origins of Saint-Saëns, often denounced in Germany as "non-Aryan." The result of the inquiry is that Saint-Saëns is to be considered as "a pure Aryan." An analogous research with reference to Bizet and Maurice Ravel produced the same result.

K. C.

Salzburg Calendar Has Revised Plans

SALZBURG.—The 1938 Salzburg Festival opens on July 23 under the direction of Wilhelm Furtwängler. Other conductors to appear will be Vittorio Gui, Hans Knappertsbusch and Karl Boehm. The festival continues through August 31. It is planned to present, at the Festspielhaus, Mozart's Don Juan and Così Fan Tutte, Beethoven's Fidelio, Verdi's Falstaff and Wagner's Meistersinger and Tannhäuser. At the Riding Academy, Hilpert's production of Goethe's Egmont is to be staged; and, on the Domplatz, Engel will present Kleist's Amphytrion. Plans for the concert schedule are to be announced later.

S. I.

Ann Arbor Festival Has Stirring Events

Philadelphia Orchestra and Noted Soloists Assist Choral Forces in Forty-fifth May Series

By ALAN McL. TAYLOR

ANN ARBOR, MICH.—The crowning glory of the forty-fifth May Festival in this city was the Philadelphia Orchestra under the masterful leadership of Eugene Ormandy. One could write reams on the superb performances of orchestral works because, from Handel and Bach to Richard Strauss and Wagner, these performances were impeccable.

As for the soloists, the palm is to be shared by Artur Rubinstein with his brilliant performance of Tschaikowsky's piano concerto (No. 1) on Thursday evening, and Marjorie Lawrence singing Wagnerian excerpts with the orchestra on Saturday afternoon. Popular acclaim would set these at the top of a long list of most admirable solo artists.

At the opening concert on Wednesday night Miss Anderson enthralled a capacity audience in the Hill Auditorium, many of which had been awaiting her coming with keen anticipation since her concert last season. That same night the audience was won for the series in its appreciation of the orchestra by the Ormandy reading of the Mozart Haffner Symphony.

RACHMANINOFF'S THE BELLS SUNG

The first of the choral offerings was given on Thursday night under the baton of Earl V. Moore. Rachmaninoff's interpretation of The Bells by Edgar Allan Poe proved thoroughly Russian. It is set for soloists, chorus and orchestra. Dr. Moore is to be congratulated for his handling of the performance. The soloists were Agnes Davis, Arthur Hackett and Chase Baromeo, each singing acceptably, but particular mention must be made of Baromeo's work with the chorus

(*Continued on page 31*)

Yehudi Menuhin Weds; Sisters Engaged

(*Special cable to the Musical Courier*)

LONDON.—Yehudi Menuhin, twenty-one, concert violinist, and Nola Nicholas, nineteen, daughter of George Richard Nicholas, drug manufacturer of Melbourne, Australia, were married at a registry office here on May 26. Their engagement was announced earlier this month, following a telephone proposal from the young violinist while he was on a concert tour in Holland. The couple met in 1935 when Menuhin was touring Australia.

Subsequently Moshe Menuhin, father of the musical family, announced the engagements of Yehudi's two sisters. Hephzibah, with whom the violinist has given many joint programs, is to wed Lindsay Nicholas, brother of Menuhin's bride. Yaltah, youngest of the children, is engaged to William Stix. She also is a pianist. Her fiancé is an attorney in the United States Government service. Hephzibah is eighteen and Yaltah sixteen.

Menuhin and his bride expect to spend their honeymoon at his ranch in the Santa Cruz Mountains near Los Angeles.

S. G.

N. Y. Philharmonic Endowment Sought

Maintenance Fund Now Sufficient for More Than Two Seasons, President of Society States

An endowment fund to provide a permanent financial income for New York's Philharmonic-Symphony Society, is contemplated, it was revealed by Marshall Field, president, at the annual meeting of the society in Steinway Hall, New York.

Already a maintenance fund "which, under careful management, will suffice to pay the deficits for the coming two seasons and possibly for part of a third" has been raised, and before the centennial of the orchestra is reached in 1942, members will be asked to decide "whether the organization will be carried on by the method of raising maintenance funds every two or three years or whether a sufficient endowment is to be collected while we have the present maintenance fund so that the society may be put on a permanent basis."

Mr. Field said the directors "expect to proceed with the raising" of an endowment fund. The net deficit, he reported, has been reduced to $34,436 and the gross to $111,000. The attendance at the 105 New York concerts, he reported, was 256,280 as compared with 224,101 for the ninety-one concerts the previous season. More than 9,461 radio listeners contributed to the society's financial support this year.

Clarence H. Mackay, Charles Triller, Paul D. Cravath, Robert H. Thayer and Mr. Field were named trustees for the coming year. Courtlandt D. Barnes, Jr., William C. Breed, Edwin T. Rice, Thomas J. Watson, John A. Warner, Mishel Piastro (concertmaster), Mr. Cravath and Mr. Thayer were named directors to serve for four years.

Mr. Mackay was reelected chairman of the board; Mr. Field, president; Mr. Cravath, vice-president; Mr. Triller, treasurer; Mr. Rice, assistant-treasurer; Arthur Judson, executive secretary, and Richard W. G. Welling, secretary.

Kreisler Made Commander of Honor Legion

PARIS.—Fritz Kreisler, Viennese violinist, has been appointed a commander in the French Legion of Honor. C. T.

ORCHESTRAL SOLOIST

EDWARD DUDLEY,
tenor, is to be heard on June 5 with the Federal Symphony Orchestra, New York, in excerpts from Walküre and Götterdämmerung. He recently was soloist with the Odin Chorus, Minneapolis, Minn.

BACH'S MUSIC RESOUNDS IN GOTHIC SHRINE

ALBERT STOESSEL REHEARSES SOLOISTS, CHORUS AND ORCHESTRA
for the presentation by the New York Oratorio Society, of Bach's St. Matthew Passion in the nave of the Cathedral of St. John the Divine.

N.A.A.C.C. Awards Medal to Dr. Howard Hanson

The National Association for American Composers and Conductors awarded a medal to the individual who has done the most for American music during the past season at its annual reception on May 20 at Town Hall, New York. Dr. Howard Hanson, director of the Eastman School of Music, Rochester, N. Y., composer and conductor, received the award for the presentation of many American works during the annual festival at Rochester in April as well as other performances of American compositions throughout the season under his direction; the development of such young American composers as Gardner Read, winner of the New York Philharmonic-Symphony Society prize and David Diamond, recently awarded a Guggenheim Fellowship; and for the initial performance of his new symphony, under his own direction by the NBC Orchestra.

Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, received the only honorable mention. Mr. Sevitzky has performed over a score of American compositions, including one native work at every concert this season of the Indianapolis Symphony Orchestra.

Pons Announces She Will Wed Kostelanetz

Lily Pons will be married on or before June 25, she announced when arriving in New York on May 16 from Europe. Present to greet her was the groom-to-be, André Kostelanetz, orchestra leader. The couple expect to leave on June 26 from Miami for an opera season and wedding trip to South America. Miss Pons was wearing the red ribbon of the French Legion of Honor, a gold medal from the City of Paris and the "royal decoration" from the Belgian Government.

Charles Naginski Awarded Damrosch Fellowship at Rome Academy

Charles Naginski of New York City has been awarded the Walter Damrosch fellowship in musical composition granted annually by the American Academy in Rome. Announcement of the award was made on a special CBS program on May 19 by Deems Taylor, chairman of the jury of award and CBS musical consultant. The other judges were Aaron Copland, Eric DeLamarter, Philip James and Roger Sessions. William Douglas Denny, of Modesto, Calif., received honorable mention.

Three of the new Prix de Rome winner's works were presented, all world premieres, the *scherzo* from his Sinfonietta, a Children's Suite, played by the Columbia Symphony Orchestra under the direction of Victor Bay, and movements from his ballet, The Minotaur, which the composer and another pianist presented for two pianos. The program also included the prelude to L'Enfant Prodigue by Debussy, a former winner of the French Prix de Rome, and the nocturne from Cantata de Primavera by Vittorio Giannini, who won the American Academy Prix de Rome in 1932.

Born in Cairo, Egypt, Mr. Naginski came to the United States in 1927 and studied at the Juilliard Graduate School with Rubin Goldmark, and later with Roger Sessions.

Rosalyn Tureck Wins Town Hall Award

Rosalyn Tureck, young American pianist, has been named the first winner of the Town Hall Young Artist Award, it was announced by Walter W. Naumburg, chairman. She was selected by vote of the music critics of the metropolitan (New York) area and Mrs. Theodore Steinway, Mrs. F. A. Muschenheim and Mrs. Hermes Fontaine of the committee. Miss Tureck, who gave Bach's forty-eight preludes and fugues in a series of recitals this season, is to appear on the Town Hall Endowment Fund series next year.

Ravinia Symphonic Festival to Open on June 30

CHICAGO.—On June 30 the Ravinia Festival starts its third season of symphony concerts presenting four each week on Thursday, Friday and Saturday nights and Sunday afternoon, for six weeks, by the Chicago Symphony Orchestra. Conductors announced are Artur Rodzinski, Willem Van Hoogstraten, Eugene Goossens and Eugene Ormandy.

Boult Takes Baton of NBC Orchestra

British Conductor Restores Busoni Overture and Presents Walton Viola Concerto and Copland Score

It was Sir Adrian Boult's turn to lead the "Toscanini Orchestra" when he appeared with the NBC symphonic forces on May 14, and he did it with acumen, art, and splendid handling of his instrumental medium. The listeners at the RCA studio in Rockefeller Center were profuse in their approbation of the guest conductor from London, where he has won a luminous reputation for his directing of the BBC Orchestra and other symphonic bodies.

Sir Adrian opened with a much neglected number, Busoni's Comedy Overture, and gave it a properly buoyant reading. The Beethoven seventh symphony also was presented with due appreciation of its character, the visitor keeping his dynamics and color scheme classically stylistic and finely balancing analysis and emotion.

William Walton's viola concerto had William Primrose, solo violist of the orchestra, as the soloist. This quite modern work has previously been discussed in the Musical Courier. Suffice it to say now that the bold and provocative pages received earnest and brilliant performance from all concerned. Aaron Copland's El Salon Mexico, richly hued and typically dance-rhythmed, stimulated the audience to warm response.

L. L.

New Conservatory for Palestine

PALESTINE.—Emil Hauser, director of the Palestine Conservatory of Music and Dramatic Arts in Jerusalem, has received funds for acquiring a site for a new building. The American-Palestine Society Mailamm is largely responsible for the donations. The new conservatory will be named after Gabrilowitsch, and a concert hall with a seating capacity of fifteen hundred named for the late George Gershwin. In view of the fact that none of the Palestine conservatories has its own building, and that the Jerusalem concerts are now given in a cinema hall, the undertaking of the Mailamm society and Mr. Hauser is of great and far-reaching importance. P. G.

ON EUROPEAN TRIP

GEORGE FISCHER,
president of J. Fischer & Bro., New York, and Mrs. Herbert Gardner, his daughter, sailed on May 21 on the SS. Nieuw Amsterdam for a pleasure trip abroad. (Photo by Chidnoff.)

Twenty-fifth Bach Festival Reverently Held in Leipsic

Great Audiences Hear Ageless Music of Master and Eleven Other Members of His Clan—B Minor Mass Is Pinnacle—Few Foreigners in Attendance

By IRVING SCHWERKE

LEIPSIC.—The Neue Bachgesellschaft has held its twenty-fifth Bach Festival here. The attending crowd was so numerous that those who scrambled for tickets at the last minute were doomed to disappointment. Even the larger halls, such as the St. Thomas Church and the Gewandhaus, could have been sold out practically a second time. Few foreigners, however, were on hand, the Bach congregation being composed chiefly of pilgrims from various corners of the Reich.

The festival was exceptional in that, instead of being devoted more or less exclusively to the overtowering Johann Sebastian, its program comprised no less than eleven members of the Bach family, covering the years from 1604 to 1803, and many of his other contemporaries.

Festliche Turmmusik

The celebration opened with music for wind quartet, blown from the balcony of the Alten Rathaus, the public listening and shivering in the market place below. The first piece was an Intrade, by Johann Pezels, seventeenth-century musician, at one time Cantor of the St. Thomas Church School, who had considerable effect on orchestral style and instrumental forms. Works of Gottfried Reiche and Hermann Schein (1586-1630) were also exhaled into the embalming breezes of early evening. Schein was especially interesting, as one recalled that here was something by one of the pioneers in Germany's seventeenth-century "new movement in music," and that Schein's Banchetto Musicale (the composition programmed) had contributed not a little to the science of harmony.

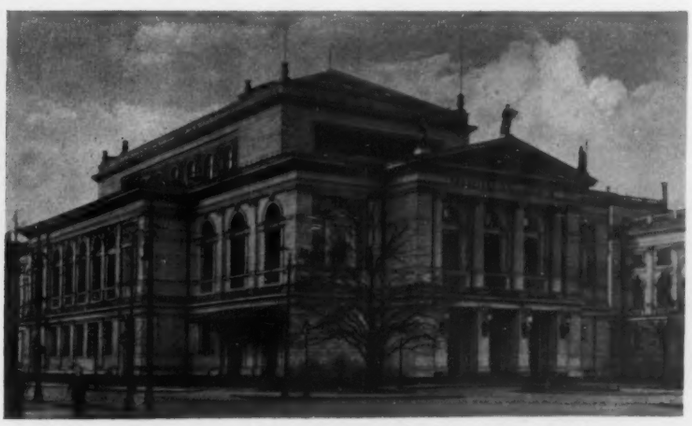
Kantaten Abend

A cantata evening took place in the Thomaskirche. Johann Sebastian Bach was represented by his Easter Cantata (No. 15) and the cantata (No. 92), Ich hab' in Gottes Herz und Sinn. Heinrich Bach (1615-1692), of whom C. P. E. Bach wrote in the famous Genealogy, "*War ein guter Componist und ein muntern Geist,*" displayed his remarkable endowments in a cantata for the seventeenth Sunday after Trinity, for five-voiced chorus, string instruments, and organ. Georg Christoph Bach (1642-1697) was admired for a Birthday Cantata for two tenors, bass, strings and organ. (This work must rank as one of the loveliest moments of the festival, and it is cause for wonder that conductors, in their unceasing enterprise to avoid playing always the same things, do not occasionally hit upon a number like this.)

The cantata, Ach, bleib' bei uns for four-voiced chorus, strings and organ by Johann Michael Bach (1648-1694) is a profoundly devotional outpouring from the Nürnberg Song Book of 1611. Lamento for bass, strings, bassoon and organ: Wie bist du denn, o Gott, in Zorn by Johann Christoph Bach (1642-1703) stirred the musical sensibilities to deep depths. "*Dies ist der gross und ausdrückend Componist,*" wrote C. P. E. Bach in the Genealogy, and if proof of the assertion were required, this opus can amply provide it. Johann Christoph, one of the boldest "moderns" of his time, was then dubiously regarded by many for his intrepid employment of the augmented sixth.

STATUE OF BACH
before the Thomaskirche. (Photo by Karl Cramer, Leipsic.)

Saturday was an active day. In the morning at the Landesconservatorium, members of the Bach Society had a get-together, everybody shaking everybody's hand. At eleven we all took places and listened to a learned lecture: The Musical Inheritance of the Bach Family, by Joseph Müller-Blattau, Dr. Phil., and professor at Freiburg University. At one-thirty, motets and organ music were performed in St. Thomas' Church. The Johann Sebastian motet, Komm, Jesu, komm, for double chorus, made a grand impression. Two motets for double chorus, Sei nun wieder zufrieden and Unser Leben ist ein Schatten by Johann Bach (1604-1673), were notable for their naïve simplicity and sentiment of trusting, child-like faith. A motet for double chorus, Herr, ich warte auf dein Heil, by Joh. Michael Bach, dispensed some dazzling harmonic progressions to which Joh. Christoph Bach's motet for double chorus, Unsres Herzens Freude, came as a close second in high-minded purpose and innovational character.



(Left)—THE GEWANDHAUS
where other festival concerts were given. (Photo by Karl Cramer, Leipsic.)

LEIPSIC FESTIVAL CENTER.
St. Thomas' Church, a shrine sacred to the memory of the great Cantor, where many programs of the twenty-fifth Bach Festival were held. (Photo by Karl Cramer, Leipsic.)

First Chamber Music Session

The first chamber music seance was held in Conservatory Hall. As usual, works of the Great Cantor dominated those of his associates, though not always easily, for they too worked on extremely high planes of inspiration and realization. From Johann Sebastian we had two three-voiced fugues from the Well-Tempered Clavichord for violin, viola and bass, arranged by Mozart, the arranger working in an *adagio* by himself; quintet in D for flute, oboe, violin, cello and *Hammerclavier* obbligato; suite in D minor (No. 2) for violin alone; and, in collaboration with Wilhelm Friedemann Bach, two fugues for violin, viola and bass, with the inclusion of two *adagios* by Mozart. Carl Philipp Emanuel Bach (1714-1788)—he who was so precocious that, when a mere boy, a glance over his father's shoulder sufficed for him to be able to play whatever he was writing—was represented by keyboard sonatas, fantasies, variations and rondos. A duet (No. 3) for two flutes by Wilhelm Friedemann showed the great effect that restricted means can produce when intelligently managed.

Gottesdienst

The service at St. Thomas' Church on Sunday morning was built around Bach's cantata (No. 67) Halt im Gedächtnis Jesum Christ and Wittenberg melodies from 1524 and 1535. At noon, the first concert of chamber orchestra music was proffered in the Gewandhaus: first suite in C, first Brandenburg Suite in F, and Cantata No. 204: Von der Vergnügsamkeit, by Johann Sebastian; concerto (No. 4) for forte-piano by Carl Phil. Em. Bach; sinfonia concertante in A, by Johann Christian Bach (b. 1735), the latter being the member of the family who made such a sensation by going to Italy and becoming a Roman Catholic, and receiving (1760) the post of organist at Milan Cathedral, thanks to the solicitations of Conte Litto to have his *amatissimo giovannino* linger in the country.

Die Hohe Messe

The performance of the B minor Mass in St. Thomas' Church on Sunday evening was the pinnacle of the festival. Indeed, it could hardly have been otherwise, since the B minor Mass is without doubt or question the crowning achievement of all music. Great writers have expounded the virtues of this masterpiece of all masterpieces, and nothing remains for this or any other journalist to add to their words. For present purposes it is sufficient to say that the performance of the Mass was unreservedly great in every aspect and detail, and that the audience was transported to a state of silent awe and wonder—adoration that could hope to be duplicated only by another delivery of the work equally excellent.

MONUMENT AT LEIPSIC
placed at conspicuous corners in that city calling attention to the Wagner-Bach festivals. The harp is of gold, the base like black marble. (Photo by Irving Schwerké.)

Monday again saw the festivalites fully occupied. At noon, they lent their ears to the second chamber music concert, in the Conservatory: Partita (IV) in D for harpsichord; sonata (III) in A minor, for violin alone; sonata (III) in E, for violin and harpsichord; and prelude and fugue in A minor for harpsichord by Johann Sebastian. Septet in E, for two horns, oboe, two clarinets and two bassoons by Johann Christoph Friedrich Bach (1732-1803), eldest surviving son of Johann Sebastian and Anna Magdalena Bach, was also heard with great interest.

(Continued on page 36)

SAN CARLO OPERA

BIANCA SAROYA

DIMITRI ONOFREI

COE GLADE

MARY McCORMIC

MADAM BUTTERFLY, MAY 6

Another large audience was on hand for the second performance of the San Carlo group, and their singing and acting of Madam Butterfly gave full satisfaction and won fervent plaudits.

Hizi Koyke, the Japanese soprano who has earned New York laurels in the past for her excellent version of Cio-Cio-San, again made that character deeply appealing and sang with feeling and finish. Franco Perulli gave a convincing account of the role of Pinkerton. He has agreeable and abundant voice, and makes a pleasant picture for the eye. Others who registered were Mario Valle (Sharpless), Natale Cervi, Charlotte Bruno (Suzuki), Mildred Ippolito, Francesco Curci and Fausto Bozza. Carlo Peroni conducted with his customary knowledge and authority.

FAUST, MAY 7 (MATINEE)

Dimitri Onofrei and Mary McCormic were the pair of lovers in Gounod's operatic adaptation of Goethe's poetical drama, under Carlo Peroni's baton. The tenor is a dependable artist, and his tonal and histrionic contributions (except for one missed high note in his chief aria) were smooth and stimulative. Miss McCormic, too, has fine ability and experience as assets, sang with warmth and charm, looked lovely as Marguerite and gave a convincing portrayal of that too trusting heroine. Harold Kravitt put gusto into his impersonation of Mephistopheles, but lacked in steadiness of tone. Claudio Frigerio (Valentine) has done better work on other occasions. Assisting performers were Marion Selee, Charlotte Bruno and Fausto Bozza.

IL TROVATORE, MAY 7

The Saturday night hearing of Verdi's Il Trovatore brought some novelties in staging, including a vivacious ballet that greatly enlivened the Anvil Chorus scene. Leading roles were sung by Norina Greco, a slender voiced but attractive Leonora; Aroldo Lindi as an experienced and manly exponent of Manrico, singing resonantly and effectively; Lyuba Senderowna, whose rich and dramatic tones and intense portrayal gave distinction to the role of Azucena; and Mostyn Thomas as a suave exponent of the villainous di Luna. Smaller parts were those of Marie Carbone (Inez), Harold Kravitt (Ferrando), Francesco Curci (Ruiz) and Natale Cervi (Gypsy). Carlo Peroni conducted and good work was done by the members of the chorus.

CARMEN, MAY 8

Carmela Ponselle on this Sunday evening made her first New York appearance as Carmen, a role in which her sister Rosa shone for several seasons at the Metropolitan. The new Seville charmer showed that she is thoroughly conversant with the demands of the libretto and the music, and gave a characterization well planned and effectively carried out, with the aid of a darkly colored voice adaptable to the necessary moods. Miss Ponselle further enhanced her offering by attractive appearance and costuming. Aroldo Lindi was a vocally competent and amply temperamental Don Jose. Mostyn Thomas sang Escamillo's music satisfactorily, and Leola Turner set forth the romanticism and pretty tunes of Micaela. The stage settings had ingenuity and brightness. The ballet danced with vim and skill. Carlo Peroni conducted.

LA BOHEME, MAY 9

A lively and generally devoted presentation of La Boheme drew laughter and tears, and won tremendous acclaim from the approving auditors. Bianca Saroya, whose Mimi has long been established, gave that character lovable complexion, and sang smoothly and musically. Dimitri Onofrei made Rodolfo credible and put vital tone and delivery into his vocalism. Mario Valle was an energetic and resonant Marcello. Leola Turner showed some singing skill but little in acting. The ensemble comedy had notable help from Messrs. Kozakevich, Kravitt and Cervi. Carlo Peroni was in command on the conductor's stand.

CAVALLERIA RUSTICANA AND PAGLIACCI, MAY 10

The familiar twosome of Cavalleria Rusticana and Pagliacci was the bill of the San Carlo Opera Company on this evening in the Center Theater. The Mascagni work had Norina Greco as the Santuzza, Marion Selee as Mama Lucia, Enrico Mancinelli as Turiddu, Stefan Kozakevich in the role of Alfio and Charlotte Bruno as Lola. Miss Greco was particularly effective, histrionically and vocally, with the others doing commendable work.

In the Leoncavallo opera the principals were Leola Turner (Nedda), Aroldo Lindi (Canio), Mostyn Thomas (Tonio), Francesco Curci (Beppe) and Mr. Kozakevich returning as Silvio. Mr. Thomas made the most of the Prologue, singing it with style and color. Miss Turner was attractive, if somewhat light vocally, while the others showed familiarity with their assignments. Carlo Peroni conducted both operas, at times in desultory fashion. The chorus sang lustily and with good balance. A large audience was enthusiastic.

LOHENGRIN, MAY 11

One of the most ambitious productions of the San Carlo series was Lohengrin, sung in German, by a cast including some of the leading members of the company. Outstanding in a generally efficient cast was Lyuba Senderowna as Ortrud, her opulent voice and dramatic intensity bringing a spontaneous ovation after her pronouncement of the curse in Act II. Bianca Saroya was a handsome and vocally accomplished Elsa, whose lyric tones were managed with effective phrasing. Dimitri Onofrei's lyric tenor, more fluent and malleable than many German artists' who essay the music, also distinguished the role of the Swan Knight. Harold Kravitt, as King Henry, sang smoothly and with dignity, despite some pitch vagaries. Stefan Kozakevich was not ideally suited to the part of Telramund, his makeup being somewhat imperfect and his vocal performance, despite good moments, inclined to roughness. Arturo Monti, as the Herald, showed a pleasing voice in his second act extended announcement. The chorus, somewhat subdued at first, improved later, but might have been augmented for such a work. The orchestra, under Mr. Peroni, played the prelude with praiseworthy string tone quality and did on the whole a workmanlike job in a difficult assignment. The staging was acceptable, the courtyard scene being outstanding. A capacity audience gave curtain calls to singers and conductor.

SAMSON AND DELILAH, MAY 12

Coe Glade, brunette beauty, made the role of the Philistine seductress plausible visually, and also gave it verity with warmth of action. The Glade voice has darksome color suitable for the role of Delilah, and the music was sung fluently even though with some unevenness of tone. Aroldo Lindi, as the ill-fated hero, offered ringing vocalism and energetic impersonation. Mario Valle did full justice to the part of the High Priest. Stefan Kozakevich, as Abimelech, and Harold Kravitt, as the Old Hebrew, were worthy aids in a generally well ordered and convincing performance, led by the tireless Carlo Peroni. The San Carlo Opera Ballet functioned with fine effect, Lydia Arlova and Lucien Prideaux doing much applauded solo contributions.

RIGOLETTO, MAY 13

A new coloratura was introduced to New York at the evening performance of Rigoletto. Lucille Meusel, Wisconsin soprano, who has been heard on tour with the Gallo entourage, presented a comely Gilda, singing the role with assurance, vocal skill and histrionic ability that merited the applause her delineation received. The voice, while not overlarge, is opulent, projected with ease and competent to handle the florid work the role demands. Mostyn Thomas, in the title role, contented himself with a routine impersonation and vocal warmth, failing to disclose the emotional gamut required. Dimitri Onofrei was an able Duke, a role with which he is thoroughly familiar. Others in the cast were Mmes. Bruno, Homer and Ippolito and Messrs. Kravitt, Cervi, Morelato, Curci and Bozza. Carlo Peroni conducted with much of his old fire.

MADAM BUTTERFLY, MAY 14 (MATINEE)

A Saturday matinee throng was on hand for the repetition of the Belasco-Puccini opera, sung again by Hizi Koyke and Franco Perulli as the Japanese-American romantic alliance. Both performers acquitted themselves in entirely stimulative fashion. Stefan Kozakevich did not erase memories of previous exponents of Sharpless, but gave an adequate version of the part. Good balance and eager momentum made the ensemble register strongly.

Others heard in a generally effective performance of the touching and romantic work were Charlotte Bruno as Suzuki, Mildred Ippolito as Kate Pinkerton, Francesco Curci as Goro, Natale Cervi as Yamadori and the Bonze, and Fausto Bozza as the Commisary. Peroni again swayed a persuasive baton.

CARMEN, MAY 14

A second offering of Carmen provided the bill for the San Carlo Opera Company's penultimate performance of its New York season. Maru Castagna was the cigarette girl, singing the part with vocal skill and acting it with emphasis on its hoydenish attributes rather than its sensual potentialities. Aroldo Lindi was the Jose, his delineation reflecting familiarity. Mario Valle, who has appeared previously as the Toreador, was once more in this assignment, with Leola Turner making an attractive Micaela. Others in the cast were Francesco Curci, Natale Cervi, Harold Kravitt, Mildred Ippolito and Charlotte Bruno. Carlo Peroni again presided on the podium directing an obedient orchestra and providing competent support for the singers. The staging was especially commendable while the ballet with Lydia Arlova and Lucien Prideaux as principals was colorful.

IL TROVATORE, MAY 15

The regrettable close of Fortune Gallo's short season came with the Sunday evening Il Trovatore, again before a full house, of which there had been many during the current San Carlo stay in New York. About 50,000 persons attended the ten-day venture.

The final performance measured up to the others, both in regard to merit and enthusiasm aroused. The same cast, with one exception, that had appeared before in the Verdi opera, interpreted it again. The exception was Maru Castagna in the role of Azucena, which she sang and impersonated with kindling warmth. Once more, Norina Greco delighted the audience with her lovely voice and smooth singing as Leonora. Enrico Mancinelli (Manrico), Mostyn Thomas (Di Luna) and Harold Kravitt (Ferrando) filled the rest of the leading roles. Carlo Peroni conducted.

CARMELA PONSELLE

HIZI KOYKE

AROLDO LINDI

LYUBA SENDEROWNA

LUCILLE MEUSEL

MARU CASTAGNA

(Lindi photograph by Alfred and Fabris, Los Angeles; Senderowna by Apeda; Koyke by James Fargis Connelly, Chicago; Glade by Daguerre, Chicago; Onofrei by Nishiyama; Meusel by De Haven, Chicago; Ponselle by G. Maillard Kesslere; Castagna by James Abresch; Saroya © by Mishkin.)

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3. Applicants should be endorsed by their teachers and schools.
4. Applicants should furnish evidence of marked talent.
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   (d) Applicants in Flute may be between the ages of 16 and 30.

The Fellowship examinations will be held in New York City between September 21 and October 5, 1938. Applications must reach the school before July 1, 1938.

For further information address

THE JUILLIARD GRADUATE SCHOOL

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Metropolitan Opera Elects Bliss

Cornelius N. Bliss was elected chairman of the Board of Directors of the Metropolitan Opera Association, Inc., at a recent meeting. Paul D. Cravath has held the posts of both president and chairman of the Board and at this meeting resigned as the latter. Mr. Bliss was unanimously elected. Other officers re-elected were Henry Rogers Winthrop, vice-president; Edward Ziegler, secretary; Frank Garlichs, treasurer; Earle R. Lewis, assistant secretary, and Edward Johnson, general manager.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

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Boston Pops Inaugurate Fifty-Third Concert Season

Fiedler, in Ninth Year, Selects Popular List for Initial Program—Sanroma Plays Gershwin and Rachmaninoff Works—Choral Groups Heard

BOSTON.—The Boston Pops began its fifty-third season in Symphony Hall on May 4 on a nightly basis. Arthur Fiedler, now in his ninth season, conducted the Boston Orchestra on opening night in short pieces by Ippolitoff-Ivanoff, Nicolai, Grieg, Saint-Saëns, Chabrier, Kodaly, Josef Strauss, Tschaikowsky, Churchill-Bodge (Snow White and the Seven Dwarfs), McBride (Swing Stuff) and Brahms. On May 8 the list contained the Rachmaninoff C minor piano Concerto, with Jesus Maria Sanroma as soloist, and music by Wagner, Toch, Debussy, Weber and Johann Strauss.

On May 15, there was a delightful performance of Mozart's Serenade for eight wind instruments (K. 388), as well as other music by Mozart, Beethoven, Grieg, Ravel, Rubinstein and Kreisler. On May 17 Mr. Sanroma played, with the orchestra, Gershwin's Rhapsody in Blue, and on the following evening the Rachmaninoff concerto again.

CHORAL PROGRAMS GIVEN

There has been much choral music, most of it well sung. The Apollo Club, male chorus, conducted by Thompson Stone, gave its third and final concert of the season in Jordan Hall on May 10 offering music by Handel, Schumann, Rogers, Thompson, Parker, Foote, Elgar and Robinson. Gertrude Ehrhart, soprano, sang Lieder by Schumann and Brahms and songs by other composers.

The Harvard Glee Club admirably sung under the direction of G. Wallace Woodworth, in the Museum of Fine Arts on May 6 where the last of six oratorio concerts by the Federal Music Project was given, A. Buckingham Simson leading the first part of Elijah. The Madrigal Singers (Earl Weidner, conductor) gave ancient French music at Paine Hall, Harvard, on May 17. The last Composers' Forum-Laboratory, in the Boston Public Library on May 13, contained two choruses by William Haddon, director of the local Federal Project, and chamber music of Theodore Pierce, David Ludlow Stackhouse and Clarence Cameron White.

OTHER CONCERTS

Excellent chamber music was offered at the faculty concert of the Longy School in Agassiz Theater, Radcliffe College, on May 17. A 'cello recital was given by Milo-Moise Goldstein at the Martino Studios on May 15; an orchestral concert at the Boston Conservatory of Music the same date, and a song recital by Marie Timmons in Steinert Hall on May 16. In Steinert Hall on May 12 Samuel Perlman, blind accordionist, shared a program with Rose Wies Shain, soprano, and Harry Ellis Dickson, violinist.

M. S.

Milwaukee Plans Summer Series

Swarthout, Jepson, Bonelli in Park Concerts—Orchestral Concerts Listed

MILWAUKEE, WIS.—Plans announced by the board of park commissioners promise the most ambitious summer music season undertaken here, to open the new Val Blatz music temple in Washington Park. Humboldt and other parks are to have opera and orchestral programs.

Gladys Swarthout, Richard Bonelli and Helen Jepson are to appear. The new temple seats 20,000 and Humboldt Park 15,000. Several programs will be broadcast.

Light operas, grand opera, concerts by the Federal Wisconsin Symphony Orchestra (Sigfrid Prager and Elwyn Owen, conductors), and symphonic band programs are planned.

The Civic Concert Association closed an active season with a brilliant concert by Lauritz Melchior who added almost another program in encores. Next season the association will present Artur Rubinstein, pianist, John Charles Thomas, Kirsten Flagstad, Nathan Milstein, Susanne Fisher and Clifford Menz.

The Orchestral Association, which sponsors the Chicago Symphony Orchestra series, began its twentieth year by electing as directors Claire Jacobs, David A. Edgar, Mrs. Frederick C. Thwaits, Victor M. Stamm, Irving Seaman, Dr. Arthur Patek, Frederick Hansen, A. W. Fairchild, W. W. Coleman and Margaret Rice, who is again its able secretary.

J. Mc.

College Students in Opera Premiere

Fux Work Presented At Smith by Werner Josten

NORTHAMPTON, MASS.—The first American performance of the two-century-old opera, Costanza e fortezza, by Johann Josef Fux was given by Smith College and assisting forces under the direction of Werner Josten on May 7.

Based on a recent English edition by Gertrude P. Smith of the college faculty and containing numerous cuts, the presentation disclosed Fux' mastery of counterpoint. Some of the music seemed almost revolutionary for its day.

The performance had been admirably prepared by Professor Josten, who had an unusually competent student orchestra, an excellent chorus of Smith and Amherst students and Mabel Garrison, Ruth Ekberg, Donald Bundock, Hugh Thompson, Davis Cunningham, Joseph Marsilia and Victor Prahl as principals. Miss Garrison sang with notable style.

M. S.

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Philadelphia Orchestra Plays Request Programs as Finale

Bach Mass Done by Civic Symphonic Forces and Reading Choral Art Society Under Norden—Zimbalist and Elsa Hilger in Recitals —Commencements Are Feature

PHILADELPHIA. — A request program marked the final pair of Philadelphia Orchestra concerts, on May 5 and 6, with Eugene Ormandy conducting. The works chosen by vote of subscribers were Tschaikowsky's overture-fantasy, Romeo and Juliet; Death and Transfiguration by Strauss, and the Brahms symphony (No. 1) in C minor. Mr. Ormandy's interpretation of each of these was of the highest merit, while the performance of the orchestra was of equal excellence, arousing the audience to prolonged applause. Curtis Bok spoke briefly during the intermission for support for the coming Robin Hood Dell concerts.

BACH MASS PERFORMED

An impressive performance of Bach's Mass in B minor was given on May 8 by the Philadelphia Civic Symphony Orchestra, and the Choral Art Society of Reading, under the able direction of N. Lindsay Norden, assisted by Katherine Welsh, contralto; Edward Rhein, baritone; J. William Moyer, organist, and Rachel Marcks Large, pianist. The chorus displayed fine tone quality, responsiveness and a pleasing spirit. The singing of the Sanctus was one of the highlights. The soloists also were excellent, and the orchestra responded admirably to Mr. Norden's authoritative and excellent leadership. Preceding the Mass, several Bach chorales were played by a brass choir conducted by J. W. F. Leman.

RECITALS

Augustine Haughton, soprano, presented a charming recital on May 4 in the ballroom of the Barclay singing four groups of songs: French, German, Italian, and English, with artistry of interpretation. Robert Elmore was the able accompanist, also playing three Chopin etudes pleasingly.

Elsa Hilger, cellist, and member of the Philadelphia Orchestra, gave a recital on May 4, assisted by Paul Nordoff, composer-pianist. She has amazing technical and interpretative gifts, which were amply displayed.

ZIMBALIST PLAYS AT CURTIS

Efrem Zimbalist, violinist, was heard in a faculty recital at the Curtis Institute of Music on May 13, playing works of Mozart, Rosario Scalero, Chausson, Ravel and Paganini-Kreisler, in his inimitable way. Vladimir Sokoloff was an admirable accompanist.

The Germantown Orchestra under the direction of N. Lindsay Norden gave its final concert of the season on May 16, showing marked improvement and the result of Mr. Norden's excellent training.

INSTITUTE COMMENCEMENT PROGRAM

The Curtis Institute of Music (Josef Hofmann, Mus., D., director and dean), held its fifth commencement in Casimir Hall on May 17. At the opening of the ceremonies Alexander McCurdy played three organ numbers, immediately followed by the graduate procession to the Sigfrid Karg-Elert Triumphal March. Mrs. Mary Louise Curtis Bok, president and founder of the school presided in the absence of Dr. Hofmann. Mrs. Bok reviewed the achievements and accomplishments of the year and spoke informally to the graduates before awarding diplomas and conferring degrees. The graduates were:

Voice: Lester Englander, Fritz Krueger, Elsie Kathryn MacFarlane, Vera Resnikoff, Jane Shoaf, Barbara Jane Thorne, June Marie Winters. Piano: Eleanor Blum, Sidney W. Finkelstein, Constance Adelaide Russell, Bronja Singer. Violin: Kurt J. Polnarioff. Viola: Leonard Frantz. Cello: Harry Gorodetzer, Leonard Rose. Harp: Rebecca Lewis. Organ: Walter Baker, Claribel Gegenheimer. Composition: Elayne Lavrans, Edward Eugene O'Gorman. Piano and Composition: Sol Kaplan. Flute: George Ellers Morey. Trumpet: Carmen Parlante. Trombone: Harvey Clayton Wilson. Oboe: Harry Shulman. French Horn: Herbert Fletcher Pierson. Bassoon: Richard Leon Barron. Tympani and Percussion: Floyd E. Duff. Orchestra: Paul R. Bergstrom and William Klenz. Bachelor of Music in Voice: Lester Englander and Fritz Krueger. Bachelor of Music in Orchestra: William Klentz.

PHILADELPHIA CONSERVATORY GRADUATION

The sixty-first commencement of the Philadelphia Conservatory of Music (Mrs. D. Hendrik Ezerman, managing director) was held in the Bellevue-Stratford Ballroom on May 12. An excellent program was presented by the Conservatory Orchestra, directed by Boris Koutzen; Evelyn Woods, Vincent Persichetti, Anita Nickles and Marvin Gross, pianists; Julia Gabinet, violinist; Mark Dawson, baritone, and an ensemble of three cellists—Herman Liebenthal, Jr., Hayden Mason and Marie Hipwell with Jane Jurrjens pianist. Paul Nordoff gave an excellent address. Diplomas and degrees were presented by E. Brooks Keffer, president. Those receiving teachers' diplomas were:

Piano—Constance Lucille Bancroft, Norma Fox, Esther Grote, Sister Angelus Marie, I. H. M. Sister Cephas Maria, I. H. M. Sister Marie Lucile, I. H. M.; Violin—Julia Gabinet. Degrees of Bachelor of Music were awarded Constance Bancroft, Rosalie Coben, Norma Fox, Esther Grote, Ellen O'Connor, and Allisse Harris Why. The degree of Doctor of Music was conferred on Bruce Cresswell Beach.

M. M. C.

(Photo by Herbert Mitchell)
ETHEL GLENN HIER.

Ethel Glenn Hier Appears in Lectures and Recitals

Ethel Glenn Hier appeared on the American Composers' program at the recent convention of the New York State Federation of Music Clubs, Binghamton, N. Y., playing her piano piece, Campane d'Asolo. Miss Hier gave a lecture-recital on Trends in Modern Music recently at Chatham Hall, Va., and on Debussy and MacDowell before the Musical Arts Club of Haddonfield, N. J. Music of these composers was presented at a lecture-recital for the Connecticut College Convocation Series. Other appearances this season have been for the Vermont State Teachers Association at Rutland, Vt., the Musical Arts Club of Hamilton, O., and the Music Club of Greenville, O. Fall bookings include engagements in Ohio, Pennsylvania and the South.

Ondricek School Presents Violinists at MacDowell Club

Two eleven-year-old violinists, Viviane Bertolami and Antonio De Fazio, were featured in a musicale at the MacDowell Club presented by the Ondricek School of Music. They were assisted by Fili Monachino, pianist; Mariam Burroughs, violinist, and Mary Tower and Beatrice Kotch Segal, accompanists. Miss Monachino, student of Mrs. Marie Ondricek, played the Bach-Busoni chaconne and the young violinists, with Miss Tower at the piano, then offered the Vivaldi concerto in A minor for two violins and piano. Two excerpts from Godard's violin concerto in A minor were played by young Miss Bertolami. Miss Burroughs contributed the first movement of the Brahms violin concerto using Emanuel Ondricek's cadenza. Master De Fazio played Wieniawski's Russian Fantasy and Miss Monachino and Miss Segal offered the first movement of Grieg's A minor piano concerto. Miss Burroughs concluded the program with Dvorak-Kreisler and Wieniawski items. The players, all students of the Ondricek School, disclosed technical skill and reflected the musicianly training of their instructors.

N. L.

Hadley's Memory Honored at Concert in His Birthplace

SOMERVILLE, MASS.—A program of his own works, given in memoriam, was presented here in Henry Hadley's natal city by the State Symphony Orchestra (Alexander Thiede, conductor) with the Somerville High School Chorus (Bart Grady, conductor) assisting. The tribute was paid by the city officially, Mayor John M. Lynch escorting Mrs. S. Henry Hadley, mother of the late composer, to the platform. His widow, Mrs. Inez Barbour Hadley, was in the audience and heard several speakers laud her deceased husband. A memorial tablet was presented by the Mayor to the mother of the composer.

J. O. H.

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—Emile Vuillermoz (Excelsior, Feb., 1938)

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New Martinu Opera Carries Prague Hearers to Dreamland

Composer Uses French Drama as Libretto—National Theatre Presents Excellent Performance—Czech Byronic Opera Restored

PRAGUE.—Awaited with lively curiosity, the world premiere of Julietta, three-act opera by Bohuslav Martinu, was a theatrical event which failed to make a deep impression on the majority of its hearers. It seemed to me that the respectful plaudits of the listeners were more for the delivery by the soloists than for the work itself.

The intricate plot is undoubtedly the most weighty reason why this opera, after a highly effective opening, exerts little attraction. Instead of composing a genuine libretto, Martinu translated the thoughtful French drama, Julietta, or The Dream-Book, by Georges Neveux. The attempt had to end in failure, operagoers being unable to understand psychoanalytic and other difficult problems through the medium of singers. On that account I imagine the opera to be more interesting on paper than in performance.

I hope my readers know the contents of the drama and will absolve me of the task of describing them, for lack of space forbids full particulars about the soul-states of Michel, the young Parisian, who having been charmed with a female voice heard in a seaport, always thinks about the unknown girl, and finally meets her in dreamland. Neveux's play proved successful for seven years. Martinu's opera, I fear, will not figure beyond this season. The hero of the drama is an interesting neurotic inhabitant of a large town; Martinu's Michel, however, is a lyric tenor, with all the drawbacks of that category!

As might be expected from this expert and far-famed musician, his score is an example of technical mastery, revealing strong sense of musical architectonics, intimate knowledge of post-war harmonics, contrapuntal ability, and exceptional understanding of the modern orchestra, particularly in chamber music style. Though under the spell of Stravinsky and Martinu's teacher Roussel, the music discloses some idiomatic peculiarity. The coolness of the score is chiefly due to the fact that Martinu avoided elucidating the action by means of his orchestra. His music describes exclusively the emotions of the hero, the score being neither a commentary nor a psychological interpretation of Michel's spiritual conditions, but a sort of musical parallel line which runs alongside the stage events. In the language of the laity: Martinu's new opera is an important work of art which must be admired, but cannot be loved.

NATIONAL THEATRE PRODUCTION EXCELS

Praise goes to the National Theatre for its outstanding performance of the novelty. Vaclav Talich conducted with authority, and obtained the utmost from his carefully trained orchesra. Jindrich Honzl, guest producer, rid himself of all operatic heaviness. The stage settings by Frantisek Muzika were altogether appropriate. Ota Horakova lent her beautiful soprano to the title role; Jaroslav Gleich met all the vocal requirements of the difficult tenor part of Michel. The remainder of the cast also was excellent.

A FAVORITE RETURNS

After an absence of eight years, Hedy, popular opera by Zdenek Fibich, won new laurels in a splendid mounting at the National Theatre. The work, based on Byron's Don Juan, proved to have a good libretto and exceedingly tuneful music. The public was particularly charmed with Ada Nordenova (Hedy), Bozena Kozlikova (Zoe), Zdenek Otava (Lambro) and Ota Masak (Don Juan). Jozka Charvat (conductor), Ferdinand Pujman (stage-manager), Vlatislav Hofman (scenographer) and Jelizaveta Nikolska (ballet master) also shared in the clamorous applause of a full house.

GERTH-WOLFGANG BARUCH

Norfleet Camp Summer Session

The Norfleet Trio Camp is to be conducted again this summer at Peterborough, N. H., under the direction of Helen Norfleet, pianist, Catharine Norfleet, violinist, and Leeper Norfleet, cellist, from July 6 through August 17. Besides courses in music, art, languages and sports, a special normal course in the dance and Dalcroze Eurythmics is to be offered for teachers. Hettie Dyhrenfurth, Himalayan explorer of Zurich, Switzerland, who holds the women's world record in mountain climbing, is to teach French and German and conduct mountain trips. Lola Rom, Polish dancer, director of the Polish Folk Art and Dance Group and member of the Folk Festival Council, New York, is to direct a course for dancers, teachers, physical education directors, playground and recreation leaders and festival and pageant directors. Programs are to be given in the remodeled headquarters by visiting dancers and musicians.

Cleveland Orchestra and Singers Close Season with Bach Passion

Rodzinski Directs Version of Score Prepared by Gabrilowitsch—Recital by Beryl Rubinstein and Programs of Dances Included in Spring Calendar

CLEVELAND, O.—The twentieth and final pair of symphony concerts were conducted by Artur Rodzinski in the presentation of Bach's St. Matthew Passion as condensed to fit into an evening of symphonic music by the late Ossip Gabrilowitsch. Its performance was at the same time meant to be a memorial to the great musical gifts of the late conductor. It was an impressive performance, with Dr. Rodzinski at the harpsichord in traditional style. Honors go to the Philharmonic Chorus, trained by Boris Goldovsky, who achieved some of the finest results in the history of this efficient body of singers. A boy choir from junior high schools, coached by Russell V. Morgan, also participated. Dr. Rodzinski led his forces of more than 300 musicians with authority and moved his hearers profoundly. Soloists included Jeannette Vreeland and Margaret Matzenauer, who had participated in the 1931 presentation; and Chase Baromeo, heard as the voice of Jesus. The part of the Evangelist was taken by William Hain; and Eugene Loewenthal sang minor parts. Deplorable as was the severe cut in the choral numbers, it was a memorable performance throughout.

POPULAR SERIES CLOSES

The Sunday twilight popular concerts conducted by associate conductor Rudolph Ringwall also came to a close with overflow audiences responding enthusiastically to the fine music offered in this series of six concerts. Mr. Ringwall also had complete charge of the two groups of children's concerts, arranged with the cooperation of the Board of Education. Each series consisted of six concerts prepared for different school grades, the children having studied the material for months from records in the schools. Fifteen hundred children heard each series, presented by Mr. Ringwall, who introduced various instruments of the orchestra with enlightening explanatory remarks concerning the music

BERYL RUBINSTEIN'S RECITAL

The all too rare appearances of Beryl Rubinstein as concert pianist are eagerly anticipated by his numerous followers. He again regaled his capacity audience at the Institute Recital Hall with a beautifully played program comprising Mozart variations, the Beethoven sonata (op. 81) and Chopin and Liszt groups, augmented by many encores.

Due to lack of space, in a previous letter, the visit by that extraordinary musician, Nadia Boulanger, to the Museum of Art comes in for belated mention. Her lecture-recital covered Links From the Past to the Present in Choral Music. She was assisted by a group from Western Reserve University, who sang ancient and modern works under her direction. Her stimulating personality was a revelation.

DANCE PROGRAMS

Intellectuality is the foremost attribute of Martha Graham, who appeared with her group at the Little Theatre of Public Auditorium in a varied program of interpretative dancing. On the other hand, Eleanor Buchla moulds her figures and fancies in more colorful and emotional style, as evinced by her program of ancient and modern Hungarian music. Among the latter were Kodaly's Dances of Galanta and an episode from his Hari Janos. Lionel Novak, the competent accompanist, composed Music for Festival, danced by the group.

National Music Week was observed by many organizations including the Federal Music Project, numerous church choirs, high school bands and orchestras.

FORTNIGHTLY CLUB EVENTS

Many activities in the Fortnightly Musical Club have attracted large audiences. Scholarship awards have gone to deserving young musicians: Harold Fink, piano; Alan Katz, violin. The manuscript section of the club under the chairmanship of the veteran Homer B. Hatch, whose compositions have figured prominently on Singers' Club programs, has brought much interesting material to light. The incorporation of the Women's Symphony Orchestra under the baton of Hyman Schandler, has increased the activities of the club materially.

R. H. W.

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"Here was vocalism that fairly teemed with possibilities, in the Mendelssohn excerpt 'I am He that comforteth' division became as it should an exultant declaration of faith, while the reading of the **'Erlkoenig'** proved one of the **most genuinely satisfying** heard hereabouts of late **from anyone."**
Noel Straus, New York Times.

"Miss Schramm disclosed a voice uncommonly lovely in texture. She has a **genuinely dramatic temperament** which came to the fore in the **'Elijah'** aria and more especially in Schubert's **'Erlkoenig'** which was delivered with **remarkable intensity** and **unerring good taste** avoiding the exaggerated emotionalism which many singers substitute therein for genuine feeling.
J. D. B., New York Herald Tribune.

"The Schumann 'Mondnacht' was an occasion for some **highly poetic** and **suggestive mezza voce singing.** 'Lachen und Weinen' showed a delightful command of playful sentiment." *E. D., New York Post.*

"Miss Schramm . . . **disclosed a voice of unusually lovely texture** and **natural power,** as well as adequate range."
R. C. B., New York World-Telegram.

"Miss Schramm **is a mature** and **experienced singer well out of the fledgling** class . . . a **gifted interpreter."** *O. T., New York Sun.*

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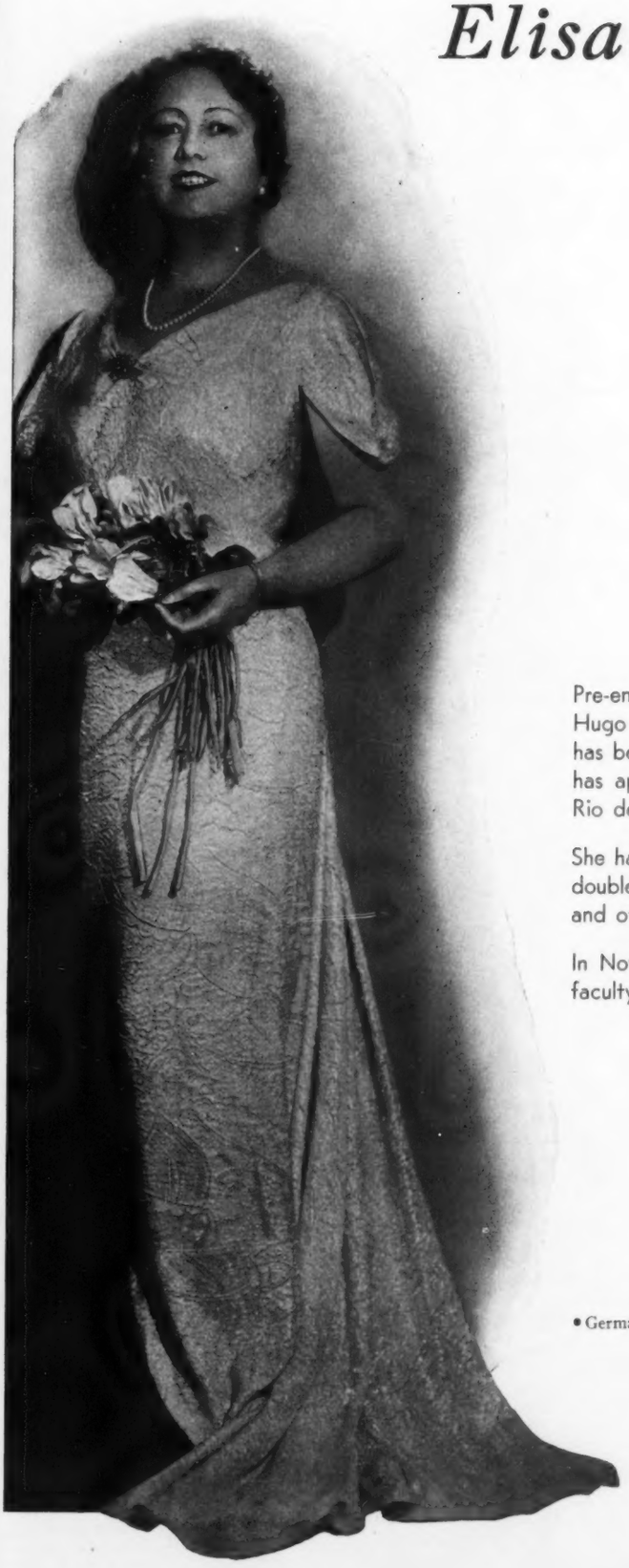

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She has been decorated by the Danish Government and in 1937 received the double distinction of being made an honorary member of the Vienna State Opera and of the Vienna Philharmonic Society.

In November 1938 Mme. Schumann begins her second year as a member of the faculty of The Curtis Institute of Music.

Touring Europe, spring-summer 1938

A few vacancies for female voices exist in Mme. Schumann's schedule

Auditions in November

Applications may be filed until September 1, 1938

• German lieder 1937-8

THE CURTIS INSTITUTE OF MUSIC

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Schedule Summer Music For Portland, Ore.

Noted Guest Conductors Reported Engaged for Stadium Philharmonic Events — Gershkovitch Leads Carmen with Junior Forces

PORTLAND, ORE.—Artur Rodzinski, Jose Iturbi, Richard Lert and Willem van den Burg are understood to have been engaged to conduct the Stadium Philharmonic Orchestra here this summer. Confirmation of Rodzinski's engagement has already been made by the Philharmonic Association, and announcement of the others will probably be made shortly.

There will be six concerts, to be given at weekly intervals in the Multnomah Civic Stadium in July and August. Soloists will likewise figure in the series, which will be Portland's third annual summer festival of symphonic music. Of the conductors named, only Iturbi has wielded the baton here in the past.

CARMEN DONE BY LOCAL FORCES

The Portland Junior Symphony Orchestra successfully carried out what was probably the most ambitious undertaking in its history when it presented Bizet's Carmen in the Auditorium. The opera was given in concert form, but on a scale which would have been impossible in that hall, had scenery been employed. There were 200 young singers in the chorus and over 100 musicians in the orchestra, in addition to the principals, none of whom was more than twenty years old.

All performers responded with a will to the energetic and authoritative direction of Jacques Gershkovitch, the popular conductor of the orchestra, who has welded the Junior Symphony Orchestra into one of the city's most remarkable musical ensembles. This was the second operatic performance by the juniors, Aida having been presented last year.

D. L. P.

Esther Jonsson Soloist at Youngstown

Esther Jonsson, pianist, was soloist at the biennial Eastern Choral Festival of the Singing Serbian Federation at Youngstown, O. An American, Miss Jonsson made her debut at Paris with the orchestra of the Society of Concerts of the Conservatoire under Phillipe Gaubert's direction and then appeared with orchestras in Vienna, Budapest, Bucharest, Athens and The Hague. She was soloist at the Salzburg Festival, commemorating the 175th anniversary of Mozart's birth, appeared at Beograd University, Yugoslavia, toured Southern Serbia, where she gathered material for her concerts, and also visited Roumania, Bulgaria and Greece in search of Balkan music lore. She recently gave a program of Serbian dance music over an international hook-up of NBC and appeared also at the Dance International. Following her Youngstown appearance, she again goes abroad for concerts.

Chamber Music Series Delights Washingtonians

Coolidge Quartet Has Several Assisting Soloists for Library Programs —Civic Orchestra Plays

WASHINGTON, D. C.—An unusual opportunity of hearing chamber music, not too often played, was offered Washington concert goers recently. The Coolidge Quartet (William Kroll, Nicolai Berezowsky, violins, Nicholas Moldavan, viola and Victor Gottlieb, cello) presented seven programs in the Coolidge Auditorium at the Library of Congress. On several occasions, they were assisted by Frank Sheridan, pianist, and, on their English program, which included six songs by Vaughan Williams the soloist was Rocco Contini, tenor. Each evening works of a different nation were presented, all exceptionally skillfully by the artists. The concerts were well attended and well received.

LECTURE-RECITALS HEARD

Henry Gregor, pianist, composer and lecturer, was presented by the Junior League of Washington in six lecture-recitals on Modern Music; Its Aims and Tendencies. He illustrated his remarks with splendid pianistic interpretations of his own works, and those of Poulenc, Schönberg, Hindemith, Gershwin, Stravinsky and Prokofieff. Mr. Gregor was also presented by the Phillips Memorial Gallery in eight programs on Music Yesterday and Today.

CONCERTS PRESENTED

Henriette Bagger Plum, mezzo-soprano, was heard in a song recital at the Sulgrave Club in works of Schumann, Brahms, Strauss, Wagner, Lully, Marcella and Sibelius. The opening group of German Lieder seemed a trifle academic, but the Gerechter Gott from Rienzi was magnificently interpreted. In Italian songs Miss Plum displayed beautifully sustained tones. Throughout the program her diction was clear. Mildred Kolb Schulze assisted admirably at the piano.

On May 17 the Community Center Department presented the Washington Civic Orchestra (Kurt Hetzel, conductor) in the Central High School Auditorium in works of Mozart, Beethoven, Coates, Ippolitoff-Ivanoff, Tschaikowsky and Liszt.

G. E.

Minneapolis Forces Score in Walküre

Mitropoulos Leads Concert Version of First Act with Helen Traubel, Melchior and List Assisting— Operas Sung by San Carlo Company and Civic Ensemble

MINNEAPOLIS, MINN.—The Minneapolis Symphony Orchestra under the direction of Dimitri Mitropoulos brought its thirty-fifth season to a magnificent and climactic close with a notable concert performance of the first act of Wagner's Die Walküre. Lauritz Melchior, tenor; Helen Traubel, soprano, and Emanuel List, bass, were the soloists. Mitropoulos extracted every shade of beauty and power and gave a superb reading of the Wagner idiom, excelling any other performance of the season. The soloists ably assisted in maintaining the high and convincing dramatic quality of the score, a truly memorable event.

This same work was given on Friday evening. At this concert Melchior after intermission sang excerpts from Lohengrin, Tannhäuser, Siegfried and Die Walküre. At the Sunday concert, List sang two Mozart arias. On both occasions the audiences, aware that Mitropoulos, the soloists and the orchestra were presenting superb performances, responded with ovations.

SAN CARLO OPERA SERIES

The San Carlo Opera Company in April presented five operas at the Lyceum Theater; Verdi's Aida with Bianca Saroya in the title role, Maru Castagna, as Amneris, Aroldo Lindi as Rhadames, Mostyn Thomas as Amonasro and Harold Kravitt as the High Priest; Faust with Leola Turner as Marguerite, Kravitt as Mephistopheles, Stefan Kosakevich as Valentine and Enrico Mancinelli as Faust; Carmen with Castagna in the title role, Dimitri Onofrei as Jose, Leola Turner as Micaela, and Mario Valle as Escamillo and the double bill of Cavalleria Rusticana and Pagliacci. Norina Greco was the Santuzza, Mancinelli the Turiddu, and Kosakevich, Alfio and Silvio. In spite of a bad cold, Virginia Pemberton sang an excellent Nedda, Lindi was a fine Canio and Thomas an excellent Tonio.

The San Carlo Company made new friends with its well routined performances. Carlo Peroni, conductor, was responsible for excellent presentations.

Berthold Busch, baritone, presented a recital program at the Woman's Club Auditorium, which greatly enhanced his reputation as an interpreter of German songs. He was cordially received.

The St. Paul Civic Opera closed the season with highly successful performances of La Traviata. Antoinette Bergquist as Violetta was pleasing as singer and actress, Theodore Sohner's Alfredo was convincing, as was James Allen's Germont. The role of Flora was ably taken by Grace Brennan. The chorus was finely routined in both music and action. The orchestra under Leo Kopp made all that can be made of the score. This organization has made steady progress through its five seasons; its performances are now a matter of civic pride.

E. G. K.

Norena at Copenhagen Royal Opera

(Special cable to the Musical Courier)

COPENHAGEN.—Eide Norena received unusual ovations in a series of *gala* performances at the Royal Opera, for which the theater was sold out days in advance. Mme. Norena was heard several times in the role of Violetta in La Traviata. The King and Queen of Norway honored the performances with their presence.

I. S.

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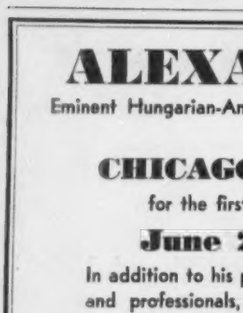

CLAUDE GOT
Bass of the Paris Opera and Opera-Comique as Don Quichotte in the Massenet Opera
Mr. Got, who has recently been in America, upon his return to Paris sang in Louise (Father), Boheme (Colline), Lakmé (Nilakantha), Barber of Seville (Basilio), at the Opéra-Comique. He is now filling engagements at the Teatro Colon, in Buenos Aires, singing in Louise (Father), Roland et le Mauvais Garçon (Richard) Romeo et Juliette (Friar Lawrence), Barber of Seville (Basilio), and Pelléas et Mélisande (Golaud). After Buenos Aires, he is booked for appearances in Rio de Janeiro. Mr. Got is planning to sing in Europe and the United States during the 1938-1939 season.

ALEXANDER RAAB
Eminent Hungarian-American pianist and nationally known pedagogue will return to the
CHICAGO MUSICAL COLLEGE
for the first term of the Summer Master School
June 20th — July 30th
In addition to his private lessons and class sessions for teachers and professionals, Mr. Raab will include instruction on the
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IN VIRGINIA ELIJAH

HARRISON CHRISTIAN, baritone, sang in Elijah with the Lynchburg, Va., Choral Society, under the direction of Alfred Finch, on May 3.

Harold and Marion Kahn Berkley to Have Summer Classes

Harold and Marion Kahn Berkley, sonata recitalists, will spend the summer at Harrison, Me., on Long Lake, where a large colony of artists pass vacations annually. Mr. Berkley, violinist, and Mrs. Berkley, pianist, will take with them a group of students to continue their work from winter study with the Berkleys at the Institute of Musical Art of the Juilliard School of Music in New York, and with Mr. Berkley at the Hartford School of Music. Mr. Berkley's New York and Hartford classes include ensemble coaching as well as violin teaching. Mrs. Berkley has the class in accompanying at the New York Institute, as well a piano class at her private studio. Her activities have included for some years the coaching of vocalists in repertoire.

Theo S. Carreiro Active in New York and Boston

Theo S. Carreiro, baritone and teacher of voice, who will divide his time between New York and Boston, was born in Somerville, Mass., in 1905. His musical training, gained mostly in Boston, was under James P. McVey, David Blair McClosky and Charles Bennett as teachers.

Mr. Carreiro has appeared for several years as soloist at the First M. E. Church, Winthrop; Temple Mishkan Tefila, Roxbury; First Unitarian Church, Boston; St. Ann's by the Sea, Kennebunkport, Me., and with symphony orchestras and oratorio societies. He was the Cantor in Ernest Bloch's Sacred Service in its first New England performance, and in César Franck's The Beatitudes sang the part of Satan. His artist-pupils have appeared in numerous concerts.

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Paris Sonata Recital Yields Ovations for the Menuhins

Yehudi Heard Also in Concertos—Norena as Desdemona—New Quartet by American Composer

PARIS.—Yehudi Menuhin returned to the Paris concert stage after an absence of about two years. In company with Enesco and the Colonne Orchestra, the young man played the "lost" Schumann concerto and those of Brahms and Mendelssohn. The critics were not invited to the public concert, but discreetly bidden to the Salle Pleyel rehearsal the morning before.

In spite of polished, devoted playing on the part of Yehudi, painstaking care on that of Enesco, and rather indifferent work by the orchestra, it was difficult to become enraptured over the Schumann music. Menuhin played Mendelssohn and Brahms with exemplary care and affection.

A few nights later, I was one of some 3500 to hear Menuhin and his sister Hephzibah expound their ideas of sonatas by Mozart, Beethoven and Lekeu. The performance was distinguished for digital fleetness, perfect ensemble, unity of phrasing, but lacked somewhat in spontaneity. Miss Menuhin played with simplicity and ease. The success of the couple was tremendous.

NORENA AT OPÉRA

Eide Norena, in the role of Desdemona (Otello) captivated everyone at the Opéra. Lovely to look at and to hear, the soprano portrayed the Verdian heroine with moving effect. Her cool, limpid singing of the Ave Maria impressed strongly, as did her passionate outbursts in the Willow Song. Unfortunately, as much cannot be said of the other principals—St. Crique (Otello) and Endréze (Iago), both of whom did much vociferating and stamping around. Gaubert, conducting, brought out all the beauties of the score.

BEER AND SMETERLIN

An all-Brahms orchestral program, under Sidney Beer, drew a crowd to Salle Gaveau. Although I cannot completely admire Mr. Beer's conducting, I always rush to his concerts, for he offers beautiful and varied programs. This time he did the variations on a Haydn theme, fourth symphony, and the piano concerto in B flat, with Jan Smeterlin soloist. Smeterlin played with artistic intent but did not seem to be quite at home in the mammoth opus.

HAMMOND ORGAN DEMONSTRATED

Hearing the Hammond Organ and the Petits Chanteurs à la Croix de Bois (Salle Pleyel) provided much pleasure. Avenir de Monfred—a wonderful organist—played the instrument, and disclosed its fine resources. The boy singers are charming performers.

REVIEWING THE SOLOISTS

At the Ecole Normale, where José Figueroa, violinist, held forth, I arrived in time to hear the Mendelssohn concerto played remarkably well. Figueroa has splendid mechanism and beautiful tone.

Irene Eneri's piano recital (Salle Chopin) was a sold-out affair. Mistress of extensive technic, Miss Eneri garnered a sheaf of encores.

Pierre Fournier's cello recital (Salle Gaveau) pleased the auditors with the virtuoso's tonal warmth, French charm, and care for detail. Eric-Itor-Khan played piano solos, Jean Fournier, violinist, joined his brother in a duo by Martinu, an acidulous work which reaped the pair numerous recalls.

A quartet by Charles Miller, American composer played by himself and three other instrumentalists, came to hearing at a Revue Musicale concert. A jolly, fresh, spontaneous work, it has a final movement that transports one to the better jazzings heard over the American radio. Sylvia Smith, an excellent American pianist, was on the same program. She did some pieces by Charles Griffes, and one or two of her own essays. Antonia Cobos, a charming American girl specializing in Spanish dancing, fascinated a sold-out house (Salle d'Iéna). Neatly accompanied by Tasso Janopoulo, the *danseuse* moved to tunes of Albeniz, Granados, etc., with engaging spirit. Marcelle Meyer played solo pieces by a number of Iberian composers.

MICHEL GIBSON

Mme. Jenkins Heard in Washington

WASHINGTON, D. C.—Florence Foster Jenkins, of New York, gave her annual song recital at the Washington Club. She began with her own poetic text to Bach's Jubilate, following it with classics by Jomelli and Paisiello; the last-named, a Gypsy song, proving most effective. A Mozart aria, No, no che non, displayed her vocal fluency, bringing resounding applause. She also did Hageman's Song Without Words, a coloratura vocalise; Gypsy Fantasie, dedicated to Mme. Jenkins by Cosme McMoon; When Daisies Pied (Arne) and My True Love (Browning), all of which displayed a soprano voice of wide compass. Malton Boyce was a capable solo pianist and accompanist.

On a recent date, Mme. Jenkins appeared in the ballroom of the Mayflower Hotel, presenting the Bach Jubilate, as well as leading the singing in the National anthem.

A. C.

Spada Conducts Madam Butterfly in Newark

NEWARK, N. J.—William Spada gave an authoritative reading of Puccini's Madam Butterfly, presented by the Essex County Opera Company under his direction in the Mosque here. The conductor ably secured cooperation between orchestra and vocalists, although the chorus work was not always on as high a level as in previous performances this season under his direction. Elda Ercole won applause for her delineation of the role of the Japanese heroine and Ralph Errolle was in splendid vocal form as Pinkerton. Robert Kelso was a personable Sharpless. Others in the cast were Georgeanna Bourdon, Lodovico Oliviero and Andrew May.

R. N.

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Flagstad Recital and Festivals In Active Los Angeles Month

Schönberg Orchestral Arrangement of Brahms' Piano and String Quartet Premiered by Klemperer—Noted Artists Heard in Pasadena Series—California Composers Present Works

LOS ANGELES.—Numerous festivals and concerts have made the month of May the busiest of the season. The outstanding event was the concert by Kirsten Flagstad, which concluded the Behymer series in the Auditorium on May 3. Her singing is practically perfect in all respects, and a packed house went wild with enthusiasm. The opening Beethoven Ah, Perfido! served to display finely her range and timbre, and was followed by three exquisitely presented Brahms Lieder, Strauss items, five Grieg songs and two airs from Tannhäuser. Last of the encores was Brünnhilde's cry from Die Walküre. Edwin McArthur provided precise and consistently supporting piano accompaniments.

BRAHMS CYCLE ENDS

The Philharmonic Orchestra under Otto Klemperer made its last appearance of the season in the concluding Brahms Cycle concert at the Auditorium on May 8. Interest largely centered in the first performance of the G minor quartet for piano and strings which Arnold Schönberg has arranged for full orchestra. The result is a fifth symphony by Brahms, thematically antedating the first, and instrumentally projected into the decade after the composer's demise. The second serenade and an admirable reading of the fourth symphony completed the program.

CIVIC LIGHT OPERA SERIES

The light opera season by the Los Angeles Civic Light Opera Association opened with Blossom Time. A *gala* first night held all the aspects of a movie premiere. John Charles Thomas appeared as Schubert. He achieved superb moments in his characterization of the composer. Frank Tours conducted with sweeping gesticulations which failed to impress. The stage direction by Alonzo Price was adequate. Eric Mattson, Melville Cooper, Ruth Gillette, Francia White, John Ehrle, Tudor Williams, Edgar Allen, Robert Long, Harry Stafford and Elwood Hawkins were in the large cast.

PASADENA FESTIVAL

Led by Rose Bampton, five singers were heard in the Artists' Night Event of the third annual Pasadena Music Festival in the Civic Auditorium on May 17. Miss Bampton began with Hageman's Do Not Go, My Love, followed by an aria from Debussy's L'Enfant Prodigue. A prolonged ovation obtained two encores, Vissi d'arte, and a song by James H. Rogers. She was joined by Mario Chamlee in the first act duet from La Boheme, encored with an excerpt from Rigoletto. Douglas Beattie scored a hit with a solo group sung in English and Russian. Emery Darcy's vigorous tones held warmth. Mario Chamlee's happy item was E lucevan le stelle from Tosca. Myrtle Leonard disclosed a contralto voice of lovely quality but uneven production. In conclusion, Bampton, Chamlee, Darcy, and Leonard proffered excerpts from Il Trovatore. Sympathetic piano accompaniments were provided by Claire Mellonino.

CALIFORNIA COMPOSERS' SERIES

The second annual festival by the California Society of Composers occurred in the Friday Morning Club Salon, under the auspices of the MacDowell Club of Allied Arts on May 9, 11, and 14. On the first program was an engaging and romantic sonata for violin and piano by George Liebling, played by Robert Pollock and the composer, which showed strength and character. A movement from Three Quotations for chamber orchestra, by Scott Bradley, proved sensuous in mood. An Idyl for strings by Guy Bevier Williams was lyrical in its melodic flow. A piano quintet by Mary Carr Moore was dulcet and melodious. The first movement of a piano quartet by Vernon Leftwich was likewise melodic. A rondo for string orchestra, woodwinds, and piano, by James Morrison, was thematically banal.

The second program had a sonata for violin and piano by Marion Ralston, played by Ruth Haroldson and the composer. Morris Browda played his own virtuoso prelude and fugue (No. 2) with telling effect. The C sharp minor violin concerto (No. 2) by Willy Stahl proved to be a work of musical importance. The composer played the solo, to the admirably pianistic accompaniment of Mrs. Stahl. A romantically appealing trio for piano, violin, and cello, by Charles E. Pemberton, was given by Marguerite Bitter, Georgia Williams and Robert Alter. Last were Four Songs of the Seasons, for *a cappella* choir, by Elinor Remick Warren, effectively presented by the Los Angeles Junior College Concert Choir under the direction of Ralph Peterson. The numbers were rich in texture.

The final program held a nocturne, The Loveliness of Night, by S. Earle Blakeslee for chorus with contralto obbligato, a work of sincere beauty. The Chaffey A Cappella Choir gave it under the composer's direction, with the solo by Lucile Fowler. The choir, with Carl Omeron as tenor soloist, also offered an Invocation by Frank H. Colby, a work of devotional mood. A fluently written trio for piano, violin, and cello, by Homer Grunn, was given by the composer, Davida Jackson and Baruch Klein. The outstanding number was a movement from a string quartet by Hugo Davise, its exceptional difficulties surmounted by Mort Herbert, Jack Gyer, Joseph Rizzio and Baruch Klein. Modern effects held much beauty. A trio for piano, violin and cello, by Baruch Klein, was presented by Mrs. Hugh Davise, Davida Jackson, and the composer, displaying rhythmic strength and an appreciation of colorul timbres.

JOINT RECITAL

Yascha Borowsky, violinist, and Betty Ann McRoy, soprano, gave a joint recital in the Biltmore Music Room on May 12 Borowsky's playing was sensuous, with a tone of appealing lustre. Miss McRoy's debut showed a lyric soprano with musicianship evident in well turned phrases. Accompaniments were capably provided by Constance Piper and Uzia Bermani.

PRO-MUSICA LIST

The Pro-Musica program at the Woman's Athletic Club on May 13 was devoted to Latin-American music. Olga Steeb gave two fine piano solo groups wherein Fernandez' Pirilampos and a Poeme Tragica by Santa Cruz stood out. Villa Lobos' third string quartet was interpreted by Joachim Chassman, Milton Feher, Ted Bacon and Lajos Shuk. Another Villa-Lobos item was chorus (No. 2) for flute and clarinet, given by Helen Little and Gerald Caylor. There was a plaintive sonatina for flute and piano by Luis Gianneo, interpreted by Helen Little and Claire Mellonino, and a typically Mexican Sonatina by Chavez, played by Joachim Chassman and Theodore Carmen.

OPERATIC PREMIERES

The first hearing of Bombastes Furioso, adapted by Pauline Alderman from a play of 1810, proved it to be a charming work for school use. The staging by Peggy Fry was skillful, the best voice shown by Thomas Glynn, supported by Arnet Amors, Russell Horton in the title role, and Virginia Loofbourow. The composer and Teruko Hirashiki accompanied on two pianos.

PRESENTS COMPOSITIONS

GRACE BUSH,
composer and lecturer of Los Angeles, gave a program of her own compositions on April 5 at the Los Angeles Philanthropy and Civics Club, assisted by a group of singers. Her new song, Ave Maria, has just been published.

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SUMMER MUSIC SESSION
June 17—July 29
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The first hearing of excerpts from Gettysburg, an opera by Morris Hutchins Ruger to libretto by Arthur Robinson, showed choral writing that was excellent, and competent orchestration. This was given by the Federal Music Project at a Belasco Theater concert. Abraham Lincoln's Gettysburg Address was intoned splendidly by Charles Henri de la Platte. Soloist of the evening was Leni Van Thijn,, who introduced a violin concerto by Henriette Bosmans, playing the work in a musicianly manner. Gastone Usigli's handling of his orchestra appeared to particular advantage.

PIANO AND CHORAL EVENTS

Frederick Marvin, a pianist of exceptional capabilities, at his recital at the Biltmore on May 10, showed a splendid technical equipment and intelligence, though too much youthful enthusiasm. Bach, Beethoven, Chopin, Respighi, Danz, Gruenberg, Toch's formidable three Burlesken, and the Prokofieff Suggestion Diabolique in conclusion formed his program.

A promising young pianist, Slyvia Kunin, offered a recital in the Biltmore on May 11, playing the Bach Italian Concerto, two sonatas by Mozart and two sonatas by Beethoven.

The first appearance of a new male voice ensemble, the Hollywood Apollo Club, was made under the leadership of Malcolm McMillan in the Wilshire-Ebell Theater on May 4. The group sang with enjoyable spirit and verve. The soprano soloist was Olive Arnold, at her best in her lyrical moments. R. D. S.

Rambling Around

Dr. Mary Carr Moore, composer of Los Angeles, conducted the combined East and West Bay orchestras of the San Francisco Federal Music Project in concerts on April 29 at the Oakland Auditorium, and on May 3 at the San Francisco Veterans' Memorial Hall. Both programs contained two Moore numbers, *intermezzo* from the opera, David Rizzio, and Indian Idyll, Ka-mi-a-kin. At a musicale in the home of Mary Pasmore, several of Dr. Moore's violin compositions were played by Miss Pasmore. Chapman College of Los Angeles sponsored a concert of advanced composition students of Dr. Moore on May 12 and 13. First year students were heard in creative works on the latter date. Dr. Moore's three-act Chinese operetta, Flutes of Jade Happiness, was presented on May 7 at the Los Angeles Polytechnic High School, by the recreation department of the city playgrounds, under the direction of Mildred House.

* * *

Carl Omeron, tenor of Los Angeles, sang on May 23 over NBC from Hollywood, commemorating the Swedish-American Tercentenary.

* * *

Ignace Hilsberg, pianist, announces master classes in Hollywood from June 15 to August 15, for artists and teachers. He will have the collaboration of Jose Rodriguez, writer and musicologist.

C. D. K.

American Choral and Festival Alliance Holds Voice Forum

The American Choral and Festival Alliance recently held a Voice Forum at the Concert Hall of the Juilliard School of Music, attended by drama and speech specialists, voice teachers and choral leaders.

Mrs. William Arms Fisher, chairman of the Congress of Vocal Science, discussed the place of the singing teacher in the domain of speech culture. She stated that the singing specialist usually devoted his skill only to those who are preparing for public careers or who are platform artists, whereas the larger area of voice discipline might well include every one who needed training in both speech and singing. Such extension has already been accepted by a considerable number of teachers with excellent results, but is not generally practised by the swinging profession, she said.

A national movement to inaugurate speech classes through singing exercises was proposed.

The Voice Forum opened with an address by Francis Rogers, of the Juilliard School faculty, and an introduction of Mrs. Fisher by Dr. Edwin Hughes, president of the Music Teachers' National Association. Following her keynote speech, Mrs. Fisher yielded the platform to Thomas Wilson, director of music in the public schools of Elizabeth, N. J., who discussed the attitude of the schools. Dr. Hampton P. Howell talked on The Instrument of Articulation. The Girls' Glee Club of Battin High School, Elizabeth, N. J., was heard under the direction of Violet Johnson, with Florence Tarlow as accompanist, in numbers by Taylor, Kramer, and folk airs. Prof. James F. Bender spoke on the work being done in New York City in the speech clinics of

(Photo by Bachrach)

MRS. WILLIAM ARMS FISHER.

City and Queens Colleges, and a demonstration was given of the excellent work accomplished there, by a group of students, under Gerald Goodwin, instructor. Winifred Fisher, executive director of the New York Adult Education Council, talked on the applications of improved speech methods in the adult field. The afternoon program closed with a panel discussion by members of the American Academy of Teachers of Singing, under the chairmanship of Mr. Rogers. Taking part were Homer G. Mowe, Bernard U. Taylor, Harold Luckstone and Carl Gutekunst. The Verse Speaking Choir of Thomas Jefferson High Schol, Brooklyn, under Lyda Hochmis, read several interesting works in demonstration.

The evening session was opened by the Rev. Samuel Trexler, D. D., representing The Voice of the Pulpit, followed by a contribution by Josephine Antoine, soprano of the Metropolitan Opera, as the Voice of Opera. Christos Vrionides, director of the Byzantine Ensemble, discussed The Composite of Choral Tone—Diction. Vida Ravenscroft Sutton, director of the Magic of Speech Broadcasts, led a panel discussion. Those heard were Alma Kitchell and Howard Claney, of the National Broadcasting Company; Dagmar Perkins, president of the National Academy of Speech; Dr. Cabell Greet and Liza Sergio, of Columbia Broadcasting System; Jane Darcy Zimmerman, of the speech department of Teachers College; and Dwight Wiest. J. G. Turner, of the New York Telephone Company, led a demonstration of ideal phone diction, with Herbert Mueller as his subject. Other talks were given by Crystal Waters, soprano; Loraine Osborn and Elsie Mae Gordon. A fine program by members of the Holy Trinity Hellenic Orthodox Cathedral Choir and Byzantine Ensemble, directed by Mr. Vrionides, closed the sessions.

Hageman Directs Los Angeles Federal Project Orchestra

LOS ANGELES.—Richard Hageman appeared as guest conductor of the Federal Music Project Symphony Orchestra, on May 17 at the Belasco Theater. The first section of his interesting program held the overture, In Spring, of Carl Goldmark, followed by Beethoven's seventh symphony. From the brilliant first movement, to the last note of the spirited *finale*, pleasure was maintained in the symphony, for Mr. Hageman gave the work a magnificent reading. After the intermission Lisbeth LeFevre, cellist, interpreted Boccherini's concerto in B Flat. Her tone was warm, fluent and of vibrant appeal. The audience gave her a fine reception. Hageman's festival music from the opera, Caponsacchi, displayed the colorful charm and indisputable musicianship of the opera. The music inspired a wish to hear the rest of the opera, which was premiered in this country at the Metropolitan in New York. Hageman's experience as conductor was demonstrated on this occasion by his conjuring lovely tone and flexible phrasing from his players. The evening ended with an inspired reading of Liszt's Les Preludes. C. D. K.

Amelia Hull in Los Angeles Recital

LOS ANGELES.—A large audience filled the Biltmore Hotel Ballroom an May 5 to hear a recital by Amelia Hull, soprano, who offered her hearers a program opening with Mozart's Deh, vieni, non tardar, from Le Nozze di Figaro, followed by works of Richard Strauss, Brahms, Grieg, Massenet, Hahn, Milhaud, Arnold Bax, and four songs in English, by Sibelius, Charles, Manning and Maxwell. Mrs. Hull has a voice of agreeable quality and her tonal gifts are supplemented by personal magnetism and able mood projection. Lester Hodges supported the singer with indifferent accompaniments.

C. D. K.

N. Y. MacDowell Club Announces Seventh Young Artists Contest

Its seventh annual Young Artists Contest is to be conducted in October by the MacDowell Club of New York. Applications must be filed not later than September 30. The classifications embrace pianists, violinists, cellists, harpists, singers and chamber music ensembles. Details may be obtained at the club's headquarters, 166 East 73rd Street, New York.

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Most Recent World Opinion

PARIS
Excelsior, Pierre Leroi says: "Jules Bledsoe is as capable of the most vehement vocal eclats as of the most tender effusions. Such great talent captivates and seduces at the same time."

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Echo de Paris: "Between his lips pass the delightful sonorities of France, Italy, Germany and of course, of his own race. One is caught by surprise as M. Bledsoe passes from Donizetti to Schubert, from Debussy to d'Indy and de Fontenailles — exponents of races far removed from that of his own. The grace of European Melodies is here encompassed by the blending of the eclat of Bel Canto together with that of the Nostaglia of The Negro Spirituals."

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Svenska Pressen: "The vocal resources of Jules Bledsoe are enormous both in range and volume, and the voice has a rare wealth of sound colours."

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Gevle-Posten: *"With the Symphony"*—"His voice unfolded itself in shining magnificence and the great capacity of artistically living the material was incontestable."

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CHICAGO.—A magnificent performance of Honegger's King David, under Frederick Stock, opened the Evanston Music Festival at Northwestern University gymnasium on May 17. Agnes Davis sang the taxing music with opulence and beauty of tone, accompanied by the festival chorus of three hundred sturdy voices. Bruna Castagna made a hit particularly in the Habanera and Seguidilla from Carmen, for the contralto part in Honegger's master work is secondary. Mark Love declaimed the biblical phrases of the Narrator with telling effect, gaining attention by his forceful and clear text delivery.

Brahms' German Requiem, directed by Hans Lange, and sung by the chorus, Agnes Davis and Julius Huehn, had a thrilling performance on May 19. Richard Crooks added to the galaxy of exceptional artists by singing excerpts from Wagner's Lohengrin to delighted listeners. Mr. Huehn shone both in the Requiem and in Wotan's Farewell.

Robert Basso was the first child soloist to appear at these festivities. By his extraordinary account of the Vieuxtemps Fantasia Appassionata, the thirteen-year-old violinist created a sensation. The children's chorus, directed by John W. Beattie, performed its task agreeably, if not admirably.

The participation of Helen Jepson, Giovanni Martinelli and Julius Huehn, in the final program climaxed the most successful festival in years. Miss Jepson gave lavishly of her trandscendent art in Depuis le jour from Louise. Mr. Martinelli excited everyone by the amplitude of his clarion-like voicing of Celeste Aida, and his singing in the duet from Gounod's Faust with Miss Jepson and in the trio from the same opera with the soprano and Mr. Huehn. The latter artist's singing of It Is Enough from Elijah had tonal splendor. Dr. Albert Noelte's Night Song, for eight-part mixed *a capella* chorus, scored a success at its first hearing under Max Krone.

LEO PODOLSKY PUPILS IN SONATA PROGRAMS

Twenty artist pupils of Leo Podolsky, participating in a series of programs showing the evolution of the pianoforte sonata at Sherwood Recital Hall, presented thirty-eight sonatas by thirty-six composers in six days. The uniform excellence of all programs reflected the efficiency and thoroughness of Podolsky's method. Technic, musical understanding and interpretative ability were outstanding, technical features of each performance by Velta Press, Janet Ruthart, Gladys Zerbel, Dennis Andal, Charles Galloway, Madeline Perazzi, Kathryn Dyer, Hannah Joseph, Frances Ross, Florence Smith, Merriem Luck, Marley Johnson, Irma Youngfeld, Mary Beutler, Augusta Frank, Frieda Wall, Wade Parks, Agnes Wardroper, Margaret Wickersham, Harold Berlinger and Berniece Riseborough. Sonatas by Scarlatti in the sixteenth century to Turina in the present made up the programs.

HARRY T. CARLSON DIRECTS SWEDISH GLEE CLUB

Harry T. Carlson introduced the Swedish Glee Club at Orchestra Hall in a program consisting mostly of compositions by Norsemen, which they sang with fine tonal effect, exquisite shading and impeccable intonation. Conductor Carlson imbued his men with enthusiasm, reflected in their vital deliveries.

JOHN PATRICK SINGS WITH WELSH MALE CHOIR

John H. Patrick, Chicago City Opera basso, disclosed a rich and voluminous voice in the taxing aria, O tu Palermo, from Verdi's Sicilian Vespers, as soloist with the Chicago Welsh Male Choir at Orchestra Hall on May 11. To his clear diction, fine phrasing and traditionally correct interpretation, humor was added in songs.

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ZERLINE METZGER DIRECTS SAMSON AND DELILAH

Under Zerline Muhlman Metzger, director of the Fine Art Opera, two excellent performances of Samson and Delilah proved anew the operatic resources of practically unknown singers here. Margie Mayer's Delilah had tonal beauty and was presented with histrionic ability. Mrs. Metzger offered performances that moved smoothly and effectively.

IZLER SOLOMON LISTS MORE NOVELITIES

Izler Solomon introduced four novelties at the Illinois Symphony Orchestra's May 8 and 15 concerts: Randall Thompson's second symphony, built on American folklore; Aubert's Habanera, Spanish in name but French in idiom; Leos Janacek's brilliantly colored Lachian Dances; and Hindemith's dissonant Philharmonic concerto, were interpreted with understanding and sanity.

MUSICAL GUILD INTRODUCES NEW TALENT

Ella Steele, soprano, and Raymond Hanson, pianist, were heard in a debut recital of the Musical Guild at Kimball Hall on May 12. Miss Steele showed the result of excellent training by vocalizing with ease and assurance and enunciating with clarity. In the Liszt B minor ballade Mr. Hanson revealed a pianistic equipment of unusual completeness. Miss Steele is a disciple of Harriet Case, and Mr. Hanson studies with Walter Knupfer.

MICHAEL SIGNORELLI IN RECITAL

In his recital at the Chicago Woman's Club, Michael Signorelli surprised hearers by reaching a D in alt in Rossini's Cabaletta and tossing off a series of high C's, besides vocalizing with the fluency of a coloratura soprano.

ORCHESTRAL ASSOCIATION PRESIDENT RETIRES

Charles H. Hamill, president of the Orchestral Association for fifteen years, has retired as active head to become honorary president and honorary trustee. The new president is Edward L. Ryerson, Jr.

EIGHTEENTH CENTURY SINGERS IN CONCERT

The Eighteenth Century Singers presented an inimitable program of old French and English songs for the West End Catholic Women's Club in the Gold Room of the Congress Hotel. These four young women sang with discriminating taste and grace, winning instant approval.

MAE DOELLING SCHMIDT PLAYS IN WASHINGTON

Mae Doelling Schmidt was the Chicago representative at the National League of Penwomen convention at Washington, D. C., giving a piano recital on April 26. Mrs. Schmidt played also at the Spanish Embassy.

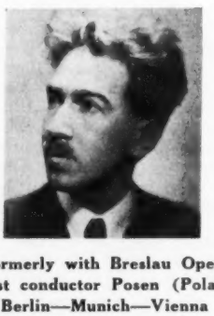
HAMMOND ORGAN RECITAL AT BEAUX ARTS SALON

A recital on the Hammond Electric Organ was a feature of the Beaux Arts Salon at the Medinah Club, on May 15, played effectively by Helen Searles Westbrook in solos and in accompanying Vesta Watkins, soprano.

ELAINE DE SELLEM PUPILS' ACTIVITIES

Esther Baird Rich, coloratura soprano, sang Violetta in La Traviata with the American Opera Company at Kimball Hall. Genevieve Miess sang Santuzza in Cavalleria Rusticana at the same performance. Ruth Behrens did Mary Magdalen in The Dawning for the Sunday Evening Club at Orchestra Hall. Genevieve Miess, Evelyn Carlson, William Cameron, Ruth Behrens and Esther Rich were heard on an American Conservatory program. Margaret Grover Winston, soprano, appeared in a program of the American Opera Company.

ERNST HOFFMANN
Conductor



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Breslau Schlesische Zeitung
"Hoffmann's Lohengrin was notable for the brilliant yet very clear interpretation. Every word could be understood."

Posen Kurjer Poznanski
"Mr. Hoffmann reminds us of Wolfstal, who is without competitor here in Poland, by his plastic interpretation and his esthetic taste."

Munich Neueste Nachrichten
"The conductor proved to be a brilliant musician and a sure and clever leader."

Berlin Allgemeine Musikzeitung
"Ernst Hoffmann is a thorough musician and an interpreter of superiority. He knows very well what he wants and has the ability to transfer his energy."

Vienna Neue Freie Press
"He keeps the orchestra at the top notch of attention and is most honestly and entirely carried away by his duty and task."

Boston Evening Transcript
"Mr. Ernst Hoffmann has turned out to be an admirable conductor, whose name may be mentioned in the same sentence with the Metropolitan Opera Association."

•

Houston Symphony Orchestra Assn.,
Houston, Texas

ESTHER GOODWIN'S PUPILS APPEAR

Anne Kruzic, soprano, student of Esther Goodwin, was heard in song recital at Christ Methodist Church. The Navarro Sisters (Mercedes, Elisita and Ida), a Spanish vocal trio studying with Esther Goodwin, accomplished effective singing in a recital at the American Conservatory Recital Hall.

HARRIET CASE STUDENT WITH ORCHESTRA

Harriet Case's artist student, Maxine Schumacher, dramatic soprano, gave a delightful interpretation of Dvorak's Songs My Mother Taught Me and Elsa's Dream from Lohengrin as soloist with the American Concert Orchestra.

HENIOT LEVY PUPILS IN RECITAL

Beatrice Eppstein and Marguerite Ullmann, pianists from Heniot Levy's studio, were presented in a two-piano recital in Iron Mountain, Mich.

WALTER KNUPFER PRESENTS PUPILS

Walter Knupfer presented Adelyn Davis and Norma Copello in the final recitals of his young artists series at DePaul School of Music on May 6 and 8. Although handicapped by nervousness, Miss Davis gave a splendid demonstration of unusual technical efficiency in difficult toccatas by Bach, Paradies, Schumann and Casella. Her Chopin playing was distinguished by tonal beauty and artistic *rubato* treatment. Miss Copello, at best in miniatures by Bach, Mozart, Schubert and Mendelssohn and the Circus episodes of Turina, was less convincing in Schumann's G minor sonata, but played effectively in Chopin, Liszt, Rachmaninoff and Strauss - Dohnanyi numbers.

AUDITORIUM RECITAL HALLS ACTIVE

Recent concerts and recitals at the Recital Hall in the Auditorium Building included: a *potpourri* concert by the Alton M. Kuechmann Opera Company; a program by pupils of Lilli Bogen Morris; Daughters of Isabella Choral Club; voice, violin and piano students of Stephens Music Studio; and Shelby Nichols, bass, and Master John Martin, pianist, in recital. At Perrin Hall were heard the sixteenth annual recital of pupils of Mary and Harriet Pierzchala; pupils of Sally Kirtley Horn; Chicago South Side Woman's Chorus; Sylvia Baran piano pupils. In the Rose Room: Sarah Paine's piano students; and the Gold Room: Madge Enslow Rice presented pupils in a recital.

TARNOWSKY A NATURALIZED CITIZEN

Sergei Tarnowsky, piano instructor, has recently received his final naturalization papers as an American citizen.

RENÉ DEVRIES.

Boyce Leads Nyack Club in Spring Concert

NYACK, N. Y.—The Spring Concert of the fourteenth season of the Nyack Morning Music Club, (Alfred Boyce, conductor), drew an audience which filled the high school. Numbers chiefly by modern composers were sung in English and French. The Brahms' Ave Maria was sung with attention to detail and an unaccompanied item was Laudi Vergine (Verdi). Listen to the Lambs (Dett) with incidental solo by Jeanette Roth, was applauded. Refinement, clear enunciation, and expression were disclosed in Liszt's O, quand je dors. The humorous Peter Piper, was repeated. An effective number was Song of Seasons, by C. B. Hawley, whose daughter, Ethel Crane, is a member of the chorus. Raoul Nadeau, baritone soloist, won recalls for his resonant voice and superior vocal style. Harry Allaire was the able accompanist.

R. W. F.

Henry A. Schroeder Sings for Professional Musicians' Society

Henry A. Schroeder, baritone, with Emanuel Lackow at the piano, sang six songs of Richard Trunk at the soloists' concert of the Society of Professional Musicians, New York. Nathan Gordon viola, and Vivian Rivkin, pianist, played Bloch's suite for these instruments and Leo Smit, pianist, offered works of Bach, Liszt and Debussy.

Schipa and Gina Cigna At Rome Royal Opera

Tenor Sings Werther—Wagner Anniversary Celebrated in Concert

ROME.—As a spectacle, the productions at the Royal Opera are magnificent, and as a social event, one needs only to join the parade in the brilliantly lighted foyers to realize the full significance of first nights in the diplomatic, intellectual, and social worlds.

Verdi's Luisa Miller was presented under Tullio Serafin and, featuring Lauri-Volpi, had a great reception. Later, Tito Schipa scored in one of his best roles, in Massenet's Werther. A new singer, Liana Cortini, a discovery of the season, was warmly acclaimed as Sofia. The restoration of Alfredo Catalani's opera Wally, directed by Vincenzo Bellezza, with Maria Caniglia and Galliano Masini, also constituted a starry event.

Rossini's Barber had a brilliant success with Tito Schipa (Almaviva) Margherita Carosi (Rosina) and Carlo Galeffi (Barber). A restoration of Mario Persico's La Bisbetica Domata, under Oliviero de Fabritis, was also warmly received.

An outstanding performance was Il Dibuk, by Lodovico Rocca, a repetition of the success at its creation. Tullio Serafin conducted. Ponchinelli's Gioconda, with Gina Cigna, and Puccini's Turandot, also with Gina Cigna, assisted by Lauri-Volpi and Lucia Albanese, both under Gino Marinuzzi, were warmly received.

A benefit performance featured Gigli and Pia Tassinari in the second act of Massenet's Manon; Gigli, Cigna, Borgioli, and Ghirardini in excerpts from The Force of Destiny; Vaghi in the Prologue of Boito's Mefistofele; and Respighi's ballet The Birds.

ORCHESTRAL MINISTRATIONS INCLUDE NEW SCORES

At the Adriano concerts, Bernardino Molinari and Alfred Cortot combined in one of the most popular musical performances of the season. The program was composed of Corelli, Respighi, and Ravel's piano concerto for the left hand. Cortot's success was such that he gave several encores by Chopin and Bach.

Molinari and Rudolf Serkin, pianist, scored in fine readings of Beethoven and Mendelssohn concertos. A capacity audience cheered and ovated Victor de Sabata when he conducted a list of Prelude to Traviata (Verdi), Ride of the Valkyries (Wagner) and Hungarian Dances (Leo Weiner).

Molinari presented three new orchestral works: Salmo, by Goffredo Petrassi, L'Annunciazione, for female chorus and orchestra, by Dante Alderighi, and Te Deum, for soloists, chorus, and orchestra, by Kodaly. In honor of Wagner's one hundred and twenty-fifth birthday, the Adriano Orchestra gave a Wagner program at which Franz Völker, tenor, was soloist.

Recent St. Cecelia soloists were Paul Baumgartner, pianist, Brengala, violinist, and the Adolf Busch Quartet. The Quartet Society presented Yosie Fugiwara, Japanese tenor, who won fine praise from his Roman audience. The Eleanor Steele and Hall Clovis duo were warmly greeted, as were the Berlin Women's Orchestra and Corradina Mola, harpsichordist. Miss Mola was also featured in the performances at the Art Theatre of Pergolesi's The Music Master, with Alessio De Paolis of the Royal Opera.

S. S.

Jean Redd in Concert

Jean Redd, pianist, appeared for the Woman's Club of Hackensack, N. J., with Fanny Bradshaw in a joint program of Moods in Poetry and Music. Mr. Redd leaves on June 1 for the Berkshire Hills, where he will give lecture-recitals during the summer.

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NEW YORK — JUNE 1, 1938 — No. 2964

By far the largest percentage of music heard over the radio is vocal, and by far the largest percentage of that vocalism is bad singing. Sad to relate, the worse the singing, the more it seems to be enjoyed by musically injudicious listeners.

—o—

Berlin reports that at the Reich Music Congress in Düsseldorf, May 22 to 29, an exhibit of "degenerate music" was to pillory compositions which the Nazis consider repugnant to National Socialist ideals. Further information has it that jazz was one of the items that was played — doubtless to enormous crowds desiring to be purged of those horrible examples.

—o—

The Brussels Opera, better known as the Théâtre de la Monnaie, has a ten-month season, with performances every week-day evening and two on Sundays. Question I: How many inhabitants has Brussels? Question II: What's the matter with New York, Philadelphia, Boston, Washington, Chicago, Cincinnati, St. Louis, San Francisco, Los Angeles, Minneapolis, and the rest of the largest American cities?

—o—

The Financial Maze

It takes a myriad mind, an X-ray brain, and a microscope to try to discover what is going on in the inner councils of music publishing, phonograph recording and radio projection. Just as a rumbling usually precedes an earthquake, so certain significant tremors in the musical field are audible to those who keep their ears to the ground in such matters.

If the foregoing remarks seem mysterious, the reader may peruse the following news notes from the New York Herald Tribune of May 14—and then be more mystified than ever:

On April 1, Warner Pictures, Inc., purchased from North American Co., 10,000 outstanding common shares of Associated Music Publishers, Inc., which owns Muzak Corp. and Breitkopf Publications. Further, Warners sold 49.99 per cent of the stock to the wife of a director of the Associated Music Publishers and to two British companies. A similar disposal was made of the stock of Associated Music Publishers Recording Studios, Inc., which was organized on April 5. If Associated elects, it will finally own all the stock of Wired Radio, Inc. North American, on May 28, changed its holdings of 3,500 preferred shares and 500 common into 4,000 preferred of Associated, which subsequently issued and sold the 10,000 shares to Warners. On the same date Wired Radio, a wholly owned subsidiary, transferred the stock of Muzak and Breitkopf to Associated.

Maybe a bit of light dawns for those who understand the legerdemain of financing, when they read the explanation in the Herald Tribune: "These companies are engaged in the business of recording programs suitable for radio, of leasing and selling music and libraries of records to radio stations, of licensing performing rights for music and in the exploitation of transmitting music over wires."

Far be it from any pure mind to imagine that any sort of exclusive control might ever be gained by anyone in those activities. One thing does stand out clearly, however, and that is, the more wired music we have, the less employment there will be for orchestral musicians. But perhaps corporations are not interested in that aspect.

—o—

Administering the Arts

Discussion about the Coffee Bill to establish a Ministry of Fine Arts in Washington is still rampant, the ayes and nays debating with equal fire and even fury.

In one case, an opponent has felt moved to draft a new bill of his own, and the measure will invite wide attention, as he is not only a well-known New York attorney, but also a devoted music lover who has won much litigation helpful to professional tonalists. The author of the bill is Maurice J. Speiser of New York.

His plan is for the establishment of "an Executive Department to be known as the Department of Arts, and a Secretary of Arts who shall be the head thereof."

He also proposes that there shall be in the Department of Arts, "an Undersecretary of Arts and four Assistant Secretaries of Art, each of whom shall be appointed by the President and with the advice of the Senate, and the Assistant Secretaries of Art shall be without numerical distinction of rank." The Secretary is to outline the duties of his staff, and to make changes and transfers as he sees fit. His Department, always subject to the will of the President, is "to maintain, control, encourage and foster all the fine arts, to include painting, sculpture, the graphic arts, music (including ballet and opera, symphonic, both interpretative and creative), architecture, films, letters, drama, theatrical representations, and all other matters representing the fine arts, both creative and interpretative."

An especially noteworthy provision is that all persons (except the clerical force) connected with the Department "shall be trained persons in one or more of the arts heretofore mentioned, and shall not, during their term of office, be associated with or connected as officers or employees of any institution except in an honorary capacity."

Aside from other related clauses, there is one designating the pay of the Undersecretary of Arts as $12,000 per annum, and of the Assistant Secretaries as $10,000 per annum. The salary of the Secretary is not proposed in Mr. Speiser's bill, and probably would be fixed by Senate and Congressional concurrence.

Another useful bill drawn up by Mr. Speiser is one providing for the licensing of all radio sets in the United States, as is done in England and some other European countries. The fee is to be one dollar per annum, and the licenses are to be issued by any United States Commissioner, the Clerk of any Court of the U. S., U. S. Marshals, and the Collector of Internal Revenue. "Any person, firm or corporation who shall be guilty of owning, using or possessing any radio set, without a license first had and obtained, shall be guilty of a misdemeanor and shall be punished by a fine of not less than $100 or shall be sentenced to serve imprisonment for sixty days. . . . All funds collected throughout the United States for license under this Act shall be paid into the Treasury of the United States and shall be used exclusively for the purpose of the Department of Arts."

This is not the time to enter into detailed analysis of Mr. Speiser's bills, but it may be said that they contain common sense and practical prospects. Of course there will be objectors to point out that political influence is not made impossible, but the obvious answer is that no legislation so far devised in Washington has been free from the same danger.

Mr. Speiser's idea to draw revenue from the licensing of radio sets is excellent, and would serve to silence those lawmakers who, when the Fine Arts Bill finally reaches the legislative floors, might orate against the cost of the Department, and claim that matters other than culture are in more need of support. That argument had heretofore stopped governmental aid to the arts, until WPA was organized. Its Federal Project is a splendid conception, and now that so successful a beginning is realized, the time seems most opportune to have the further development function under a Department of Fine Arts. Such an institution is imperative for the dignity of the United States, and for the preservation and protection of its arts and artists.

—o—

Radio on Upgrade?

Indicative of the tendency to raise the artistic musical content of broadcasts, in a quantitative sense at least, is the recent report issued by the Mutual Broadcasting System. This chain, which includes Station WOR, states that 25.2 per cent of all broadcasts heard over its coast-to-coast network "are devoted to the presentation of cultural programs." This is a gain of three per cent over the figures revealed in the last tabulation of data in February of this year.

Getting down to finer points in their résumé of recent schedules, the statisticians estimate that out of a total of 102¼ network hours a week on this chain, 25¾ were given over to programs of serious music, literature, education and public affairs. Serious music alone occupied 12¼ hours, and thus was allotted nearly twelve per cent of air time. How this compares with the records of the two other leading networks of the country is not revealed by the organization, but it would be interesting to know the complete situation, and exactly how the American system of broadcasting checks up, in its artistic ingredients, with that of Europe.

As a further distinction, Mutual can claim that two of its programs, Wallenstein's Sinfonietta and the WPA production, Epic of America, were awarded honors by the Women's National Radio Committee. A marked service is being contributed by this committee in selecting and bringing to public attention the most worthy offerings of the national air waves. If only to encourage generous sponsors or the program-makers of the radio chains, the kudos bestowed on artistic work is of great importance. Whether or not the majority of the public is appreciative of fine broadcast music—and our guess is that the average listener is much more eager for such events than is credited by the broadcasters—the voice of the discriminating is thus made manifest. And many listeners who do not value fine offerings highly enough may be led, by the publicity attendant on such awards, to give a more sympathetic hearing and in the end perhaps to have their horizons of appreciation widened.

VARIATIONS

By Leonard Liebling

You may or may not care for a romantic film like Robin Hood (now being shown throughout the land), or for technicolor on the screen, but certainly the musical score of Erich Wolfgang Korngold is sure to arrest and charm you. It seems to me to open large possibilities of what the picture medium might come to mean for composers. Korngold now is firmly established at Hollywood as an original creator, after his success in adapting Mendelssohn melodies for the Reinhardt production of Midsummer Night's Dream several seasons ago. In Robin Hood, Korngold is frankly tuneful but nevertheless cleverly descriptive. The score illumines the action throughout, even though a few Viennese touches streak the Old English atmosphere, and the orchestra bows now and then to Richard Strauss. The older generations have not forgotten how twelve-year-old Korngold astounded the world with his ballet Der Schneeman and his Schauspiel Overture, both in Straussian idiom when that style was ultra-radical. Now Korngold is forty-one, and paradoxically has found the simplicity which he lacked as a composing boy. However, he retains marvelous deftness with an orchestra, rich sonority when required, and a keen command of coloring. His Robin Hood symphonizing is the best thing of its kind that the films have inspired.

⁂ ⁂ ⁂

Edwin Cleaves, music librarian of the Institute of Musical Art (New York) obliges with the attached apostrophe:

Menuhins' Hochzeits

Yehudi, Hephzibah, Yaltah,
Drank deep of the milk known as Maltah.
They practised all day,
Gave concerts, Grade A,
Their bank-accounts soon were well-Saltah.

Yehudi, Hephzibah, Yaltah,
Their love-life beginning to Faltah,
Cried, "Down with this strife,
We're missing the life,
To shield us, our parents had Galtah."

Yehudi, Hephzibah, Yaltah
Are now all approaching the Altah.
Their purpose is one,
They're fast on the run
To tie on the permanent Haltah.

⁂ ⁂ ⁂

Mr. Cleaves should have dedicated his verses to Evans and Saltah.

⁂ ⁂ ⁂

Another artist is hailed in some lines sent by Loria D. Saunders of Chicago:

A Tribute to Walter Gieseking

Last night you played for us and once again the
World was hushed as if at your command.
You painted visions for us there, on all those
Black and ivory keys.
We dared not breathe for fear that magic spell you
Wove should break
And all our misery came creeping back again.

Many eyes were wet, but they were tears of happiness
And not despair.
We marvelled at the various emotions you can awaken in
Two fleeting hours.
And when it was over we went away with music in our
Hearts and gratitude for all the beauty that you brought
To us—last night.

⁂ ⁂ ⁂

"A paragraph you had in your department of May 15," writes R. E., "makes it seem as though you think that Johann Strauss was Jewish. He was not, as everyone ought to know." The item in question, which expressed fear that Vienna might now be deprived of the Strauss waltzes, had no religious meaning, but implied that such music is perhaps too frivolous for the stern Nazi tenets of art.

⁂ ⁂ ⁂

1703 Ave. G, Brooklyn, N. Y.
May 4, 1938.

Dear Variations:

I have just read with a great deal of interest your article pertaining to the unfairness of foreign countries excluding American artists while their artists are living on the fat of the land in our country. To support your fully justifiable point of view, permit me to bring to your attention the enclosed cliping of an advertisement in the New York Post (which I clipped some time ago) bringing to the fore a most deplorable situation:

Secretary of Distinction Available

World acclaimed American operatic and concert star, squeezed out of her artistic and earning opportunities in America by invading foreign singers, barred abroad by European chauvinism, seeks employment as secretary to congenial executive; knows stenography, languages; is free from objectionable traits attributed to prima donnas; cultured, refined, distinguished personality. M-5, POST, 75 West St.

Apparently this is a desperate effort on the part of a great American artist who is suffering artistic starvation in America while many a foreign mediocrity is holding the jobs to which this one of our own is entitled. The advertisement must have passed by without notice, and I believe it would be only proper for such publication as yours to bring it to public notice. Americans are getting fed up on this ballyhooing of foreigners and letting our own starve.

Sincerely yours,
C. A. P.

P. S. It is not necessary to mention my name. I am not a musician nor related to any musician. I am just an American interested in fair play.

⁂ ⁂ ⁂

When the redoubtable Hans Richter was conductor of the Hallé Concerts in Manchester, England, Moriz Rosenthal played under his direction. The series had the usual "no encore" rule for soloists, and before the two men went to the stage, Richter warned, "No matter how much applause you receive, take bows and don't grant an encore. After all, if they wish to hear you in solos, let them go to your recital. I want your word that you won't play an encore." Rosenthal gave the desired pledge, performed the concerto and scored a tremendous success. Recall after recall followed, and the ovation seeming endless and likely to delay the concert, Richter finally blurted out, "Well, there's nothing left to do but to break our rule. Go and give them their encore." "Oh, no," answered Rosenthal. "I promised you that I wouldn't," and he took several more bows, but without appeasing the applauders. Richter became alarmed and insisted that the soloist add a number. Smilingly Rosenthal said, "I wouldn't think of it—and besides, if they wish to hear me in solos, let them go to my recital." That was too much for the genial Richter, who finally pushed the pianist through the wings, and he delivered not only one, but two encores.

⁂ ⁂ ⁂

It is estimated that one prima donna's opinion of another is composed of:

Egotism	52 per cent.
Envy	18 per cent.
Malice	18 per cent.
Untruth	11 per cent.
Total	99 per cent.

The missing one per cent is warm admiration.

⁂ ⁂ ⁂

And speaking of percentages, you cannot qualify as a 100 per cent American unless you allude to the composer of "The Prelude" as "Rockmanoff."

⁂ ⁂ ⁂

Leonard Lyons, in The Post (New York) of May 13:

Arnold Schönberg, the famed composer, has been in California, where a number of studios have submitted offers to him. . . . Schönberg was invited to furnish the musical background for "The Good Earth." . . . "It'll be a perfect opportunity for a man of your great talents," the composer was assured. "For instance, there's this one big scene which will afford tremendous scope in musical variations. In this scene, the Chinese wife, who is very poor, goes out into the rice fields. The wind is howling, lightning and thunder strike, trees are uprooted, the rains descend. And there, in the field, the wife gives birth. What do you say about that?" . . . "Well," the composer replied, "with so much happening—why do you need any music at all?"

⁂ ⁂ ⁂

Thanks to the typesetter of the Washington, D. C., Daily News: "Werrenrath attributes the lack of indigenous music to our mixed background and to the lack of a pleasant class."

⁂ ⁂ ⁂

Economic recovery in America is now, says H. I. Phillips in the New York Sun, "just a matter of putting our shoulders to the microphone and working as one broadcast."

⁂ ⁂ ⁂

Daylight saving is with us again, and the children are trying to figure out whether that means more or less music practising.

⁂ ⁂ ⁂

Comes the query from J. P. F.: "Nikolai Miaskowski has written 18 symphonies. Does that make him twice as good as Beethoven?"

⁂ ⁂ ⁂

The New Yorker of recent date publishes an article about Garbo and Stokowski, and their much-heralded residence in Ravello, Italy. A passage dear to every musician's heart is this: "During the Swedish exercises on the belvedere an eavesdropping gardener caught the conductor of the Philadelphia Orchestra being reproved with the words, 'Vun, two, vun, two, Mister-r Sto-kovf-ski, vy can't you keep time, vun, two.'"

⁂ ⁂ ⁂

Dumbarton Oaks Concerto is the title of a new chamber orchestra work by Stravinsky, and he has named it after the estate near Washington, D. C., owned by his friends, Mr. and Mrs. Robert W. Bliss. Horace Johnson says that the idea has inspired him to start a score dedicated to the Musical Courier and called "119 West 57th Street Symphony."

⁂ ⁂ ⁂

The design for the Music Building at the World's Fair in New York looks as though it might have been done by Arnold Schönberg.

⁂ ⁂ ⁂

Submitted by pianist Ernesto Berumen: "Would you like to add to your Wrong Captions department, the subjoined old example from the Logansport, Ind., Press of December 4, 1921:

Ernesto Berumen.

(Ed. Note)—We regret to inform our readers that Mr. Simon Snooper has failed to supply the Musical Courier with material for his accustomed column for this issue. From the telegrams attached it is evident that Mr. Snooper has disappeared from his usual haunts. Every attempt is being made to discover his whereabouts; we have even asked the F. B. I. to assist but they demand we furnish proof of kidnaping before they will enter the case. However, since Mr. Snooper has been prone to leave New York every summer, (some have been unkind enough to charge that he fears to face individuals who might wish to avenge remarks made by him concerning them in his column), it seems doubtful whether the Musical Courier will be able to locate him until next September.

ALBANY, N. Y.
MAY 20, 1938

MAN DESCRIBING HIMSELF SIMON SNOOPER OF YOUR STAFF ARRESTED FOR SPEEDING (STOP) ESCAPED FROM POLICEMAN ON WAY TO JAIL (STOP) INFORM IMMEDIATELY HIS ADDRESS.

POLICE DEPARTMENT

• • •

SYRACUSE, N. Y.
MAY 21, 1938

ALBANY POLICE DESIRE KNOWLEDGE CONCERNING SIMON SNOOPER YOUR STAFF (STOP) WIRE IMMEDIATE ADDRESS OF SAME.

POLICE DEPARTMENT

• • •

ERIE, PA.
MAY 22, 1938

SIMON SNOOPER YOUR STAFF HELD HERE CONTEMPT OF COURT (STOP) PLEASE WIRE INSTRUCTIONS.

J. SALVIA
ATTORNEY

• • •

ERIE, PA.
MAY 23, 1938

ACTING YOUR INSTRUCTIONS BAIL FURNISHED SIMON SNOOPER.

J. SALVIA
ATTORNEY

• • •

ERIE, PA.
MAY 23, 1938

REGRET INFORM YOU SIMON SNOOPER JUMPED BAIL AND DISAPPEARED (STOP) WIRE INSTRUCTIONS.

J. SALVIA
ATTORNEY

• • •

ERIE, PA.
MAY 23, 1938

SIMON SNOOPER BAIL SURRENDERED (STOP) UNABLE LOCATE SNOOPER (STOP) SHALL WE ORGANIZE SEARCHING PARTY (STOP) WIRE SIXTY-FOUR DOLLARS THIRTY-SEVEN CENTS GARAGE AND REPAIR BILLS (STOP) FRONT FENDERS OF CAR SMASHED.

J. SALVIA
ATTORNEY

• • •

ERIE, PA.
MAY 23, 1938

SNOOPER REPORTED AKRON OHIO (STOP) WIRED POLICE TO HOLD HIM.

J. SALVIA
ATTORNEY

• • •

ERIE, PA.
MAY 24, 1938

DROPPING SNOOPER CASE (STOP) BILL FOR SERVICE ONE HUNDRED TWO DOLLARS COMING BY MAIL AS PER INSTRUCTIONS.

J. SALVIA
ATTORNEY

• • •

(At the moment of going to press Mr. Snooper was reported seen in Chicago, San Antonio, Hollywood and New Orleans.—Ed.)

I SEE THAT

Jessica Dragonette, absent from the microphone for six months, was named radio's leading female classical singer for 1938 in a poll conducted by Radio Guide.

• • •

Henry Holden Huss, composer-pianist, and William Eder, cellist, broadcast the former's cello sonata over station WNYC on May 18.

• • •

Fabien Sevitzky, conductor of the Indianapolis Symphony Orchestra, will spend his vacation in France, Italy and England. He sailed from New York on May 11 on the SS. Queen Mary. In October he returns to Indianapolis for his second season.

• • •

Paul Creston, awarded a recent Guggenheim Fellowship in music, addressed the Composers' Club of the High School of Music and Art, New York, on May 18.

• • •

Lawrence Power, tenor, and Annunciata Garrotto, soprano, sang three performances of La Traviata with the Buffalo Civic Opera Company, May 10 in Rochester, N. Y., and May 12 and 13 in Buffalo, N. Y.

• • •

Nora Fauchald's engagements during May included the Valley Club in Washington, Conn., two performances of the Pirates of Penzance at Pierson College, Conn., and recitals at the Litchfield Woman's Club and in Waterbury, Conn.

• • •

Albert Morini, European impresario, has arrived in New York and is at the Hotel St. Moritz. He will remain here until June 8, when he returns to Europe.

• • •

Emanuel List, Metropolitan Opera bass, sailed from New York on May 6 on the SS. Vulcania to visit Budapest, after which he goes to Prague to appear in Tristan, Mozart's The Abduction, and The Magic Flute. He appears in several operatic roles in July at the Colon Theatre, Buenos Aires, returning to the United States in October.

• • •

An extended tour, and appearances with the San Francisco Opera Association and the Chicago City Opera Company await the return of Beniamino Gigli, former Metropolitan Opera tenor, arriving in the United States early in October.

• • •

Antanas Banys, Vito Bassi, Frank Capelli, Helene Hartman, John Lawler and Emily Mickunas, artist-pupils of the Academy of Vocal Arts, Philadelphia, Pa., were heard at a musicale at the Haverford home of Mrs. Clarence A. Warden, director of the academy.

• • •

The Metropolitan Opera Quartet (Josephine Antoine, soprano; Helen Olheim, contralto; Joseph Bentonelli, tenor, and Chase Baromeo, bass) appear at the June 21 concert of the Essex County Symphony Orchestra (Alexander Smallens, conductor).

• • •

Columbia Concerts artists booked for the coming season's Ford Sunday Evening Hour broadcasts include Lily Pons, Beniamino Gigli, Richard Tauber, Lotte Lehmann and Richard Bonelli.

• • •

Mafalda Favero, soprano of La Scala Opera, is to make her American debut next season under Columbia Concerts Corporation management. Her initial appearance is to be with the San Francisco Opera Company.

• • •

Charles Hackett, Metropolitan Opera tenor, begins his fourth season as a member of the Juilliard Summer School faculty on July 5.

• • •

Julia Peters, soprano, sang the role of Leonora in Il Trovatore at the last Civic Opera performance in Philadelphia, Pa. She is to appear next season with the company in a new role.

• • •

Roman Totenberg, violinist, now in Paris, is to be heard in several private concerts in London. He returns in September for another American tour.

• • •

George Perkins Raymond, tenor, concluded his season by appearing as soloist recently with the Stamford (Conn.) Symphony Orchestra. He goes to Europe in July returning for another American tour in November.

• • •

Grace Moore, Metropolitan Opera soprano, who is soloist at the opening summer concert at Newark, N. J., with the Essex County Symphony Orchestra (Alexander Smallens, conductor) also appears as soloist at the second Stadium Concert in New York, on June 24.

• • •

Lotte Lehmann, soprano of the Metropolitan Opera, for the first time spends part of her summer in the United States. Among other engagements is an appearance at the Hollywood Bowl on August 26.

• • •

Eyvind Laholm, American tenor, is to sing Tannhäuser at the festival performances at the Old Roman Arena, Verona, Italy, July 31 to August 15. He has completed a series of Wagnerian performances under Tullio Serafin at the Teatro Reale, Rome, and was re-engaged for the Ring Cycle next season.

• • •

Margaret Sittig, violinist, and Fred V. Sittig, pianist, have returned from a concert tour of the South and the Pacific Coast.

• • •

Grace Hofheimer will hold a special summer course for teachers of piano in New York from July 5 to August 12.

• • •

Anna Schramm, whose recital debut was made recently at Town Hall, New York, is studying voice and repertoire with Edgar Fowlston.

• • •

Marion Selee, mezzo-contralto, and Tom Emlyn Williams, baritone, gave a joint program recently at the MacDowell Club, New York.

• • •

Cornelia Stabler, who recently gave a program of original character sketches at the Barbizon-Plaza, New York, is a graduate in arts from Swarthmore College and toured Canada and the United States with the College Players.

• • •

The New York Singing Teachers' Association observed Music Week by special programs at the Hotel des Artistes, New York.

• • •

Arthur Mendel conducted the Cantata Singers in four church cantatas at All Souls Church, New York, on May 11 with Rose Dirmann, Lydia Summers, William Hain and John Percival as soloists.

• • •

Hans Steinberg, one of the conductors of the Palestine Symphony Orchestra, who has been engaged to assist Arturo Toscanini next season, conducts the NBC Orchestra in an extra concert on June 25. The season concludes on that evening.

• • •

Lonny Epstein, pianist, member of the Juilliard School faculty played Mozart's E-flat concerto, at the concert of the Orchestrette Classique (Frederique Petrides, conductor) in Carnegie Chamber Music Hall, New York.

• • •

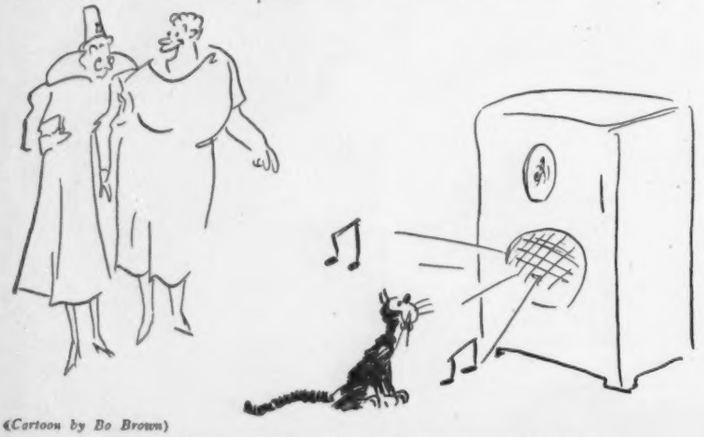
Louise Jenkins gave a costume recital at her New York studio recently and repeated it two weeks later. It included her new group Songs of Three Centuries.

• • •

Herman Goldberg, violinist, pupil of Mischa Goodman, was appointed the concertmaster of the Junior High School music festival orchestra in New York.

• • •

Hortense Yule, of the Westlake Studio, New York, gave a piano and vocal recital in Norwich, N. Y., last month.



(Cartoon by Bo Brown)

"Her son gave his life for the Boston Symphony Orchestra."

MUSICALES

Fall and Rebner Present New Toch Piano Concerto

A feature of the Federal Symphony Orchestra concert conducted by Fritz Fall on May 8 was the first New York performance of Ernst Toch's symphony for piano and orchestra, as his second piano concerto is known. This had been given in Boston a few weeks earlier by the same leader with Wolfgang Rebner doing similar service as soloist. It is a four-movement score in which the piano plays an integral part in the orchestra, with scoring marked by economy of means. The spirit is Viennese and somewhat gay, in a chattering, loquacious way, despite the extremely modern harmonic idiom and the rather involved and erudite formal structure. The last movement, labeled Cyclus Variabilis, is a lengthy series of free variations. The formidable difficulties of the keyboard part were overcome in precise and skilled fashion by Mr. Rebner, and the orchestral performance under Mr. Fall's discriminating baton was praiseworthy indeed.

The program opened with a sensitive and lyrical reading of Weber's Oberon Overture and included also Borodin's folk-inspired symphony (No. 2) in B minor and Liszt's sentimental old warhorse, Les Preludes. The audience was warm in its recognition of the authoritative and poised work of the conductor.

R. M. K.

* * *

Elijah and Original Works at Union Theological Seminary

Elijah was given by the School of Sacred Music, Clarence Dickinson, director, at Union Theological Seminary, New York, on May 12. The choral numbers were conducted by Leah Mead, Robert R. Clarke, James Chronic, Mary A. Mathewson, Theo. A. Cook, Clyde English, Thomas C. Lee, Paul S. Robinson, Harriet Long, Boies E. Whitcomb, Charles W. Schilling. Accompaniments to the solos and choruses were performed by the following organists: Harriet Long, Charles W. Schilling, Paul S. Robinson, Boies E. Whitcomb, James Chronic, Mary A. Mathewson, Clyde English, Thomas C. Lee.

Dr. Dickinson was an auditor at the presentation. Frederic Baer led the soloists in a highly dramatic reading in which he was baritone member of the assisting quartet, other members of which were Corleen Wells, soprano, Viola Silva, alto, and Harold Haugh, tenor. Both soloists and chorus gave a cohesive reading with the climaxes admirably realized.

Original compositions by candidates for the Master of Music degree were heard at the seminary on May 15. Thirteen candidates presented their works, and all showed serious endeavor. Frederic Baer sang James Chronic's O God of Earth with dignity and climax. Robert B. Clarke's Revelation, sung by Harold Haugh, was interesting, as was L. Wolcott Prior's The Greatest of These. A trio for women's voices, The Lamb, by Louise Hartman Thursby (unaccompanied) was sung effectively by Corleen Wells, Viola Silva and Beatrice Donley, strings, harp and organ composing the ensemble. There were four anthems and responses by Mary Ann Mathewson. Interesting dissonances in the organ-part marked her Jairus' Daughter. A capella choruses, an organ solo, and cleverly-written anthems completed the list of sixteen works sung by the Seminary Motet Choir, Dr. Dickinson conducting, with Luis H. Sanford at the organ.

Beside those mentioned, Paul S. Robinson, Clyde English, Chas. W. Schilling, Theo. A. Cook, Harriet O. Long, Thomas C. Lee, Boies E. Whitcomb and Leah B. Mead appeared on the program.

* * * F. W. R.

Elizabeth Pizzera in Steinway Hall Recital

Elizabeth Pizzera, young lyric-coloratura soprano, disclosed an easily-produced voice at her May 10 recital in Steinway Hall, New York. An expressive personality aided her interpretations. The waltz from Faust and Dell' Acqua's Vilanelle were brilliantly sung, and the aria from Debussy's L'Enfant Prodigue and songs of Barrera and Alvarez revealed her capacity for expression. Arias from La Sonnambula and Manon concluded the program, in which she had the competent assistance of Marian Brownell at the piano. F. W. R.

* * *

Nancy Derian in Cello Debut

Nancy Derian, who divides her talent between painting and music, appeared as cellist in a debut program on May 8 at the Master Institute Theatre, New York. Her program embraced the familiar Saint-Saëns concerto in A minor and the Handel G minor sonata as well as items of Bach (the air for the G string of the violin), Pinelli, Senaillé, Granados, Glazounoff, Popper (Hungarian Rhapsody) and Raffi, Kafaian and Servantz.

The list denoted her acquaintanceship with cello repertoire and demonstrated her enthusiasm for this instrument. She revealed a tone that generally was warm, large and opulent and her technic disclosed considerable preparation. Her primary weakness at the moment is a tendency toward the academic method of interpretation. In the concerto there were moments of individuality but the young player did not stress these. Being a competent and sincere player, she should gain in musicianship with added experience. Ellis Clark Hammann assisted at the piano. H. A. S.

* * *

Riverdale School of Music in Annual Concert

The Riverdale School of Music gave its annual concert at Steinway Hall, New York, on May 12. The diversified program included solo and ensemble numbers on the piano, violin, clarinet, trumpet, trombone and other wind instruments. There was an orchestral ensemble. An innovation was a vocal quartet trained by David B. Scoular of the faculty of the Music School. The complete program was under the supervision of Mr. and Mrs. Richard McClanahan, directors of the Riverdale School of Music. Students listed on the program were Arnold Cohen, Charles Romer, John Rock, Ben and Bruce Calder, John Rudolf, Robert Stallworth, Elizabeth and Stephen Hackett, Constance Conboy, Ann Sage, Mary Jelliffe, Barbara Grant, Carey Ellis, Robert Link, William Shouse, James Devries, Ann Root, Margaret Miller, Virginia Donchian, Robert Cooper, Philip Leserman, Patricia Pollitz, Helen Carey, Deborah Cotton, Gita Landauer and Helen Olcott.

Mario Miccu Students in Town Hall Program

An elaborate program of some thirty numbers was offered on May 8 at Town Hall, enlisting a small orchestra under the direction of Mario Miccu, and piano and vocal contributions by students of the Miccu Music School. Among the more ponderable items were the ensemble's performance of Rossini's Semiramide overture, Mascagni's Danza Esotica, Gomez's Il Guarany overture, and a Neapolitan Rhapsody by Ferrara, and the playing of the last movement of Mozart's piano concerto in A major by Anthony Panuccio and the first movement of the Grieg piano concerto by Lina Zarbo, both accompanied by the orchestra. These more mature students showed a considerable degree of virtuosity, while there was good work by several of the players in less extended pieces. Arias from Pagliacci and La Traviata were sung by Freda Rose, with Marie Rose accompanying. Two-piano contributions by Joan and Theresa Bartoli, Muriel Young and Marie Raushelbach, were other novel features of an otherwise solo piano list, in which the following were heard: Howard Dorris, Gloria Roth, Salvatore

(*Continued on page 32*)

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1938

Provisional List, Subject to Addition and Correction

JUNE

April 20 to June 19	Leipsic	Complete Dramatic Works of Wagner, two cycles
April 28 to June 8	Florence	Florentine May Music Festival
May 2 to June 17	London	Covent Garden Opera
May 21 to July 9	Glyndebourne, Sussex	Opera Festival
May 23 to June 2	Berlin	Berlin Art Weeks
June	Bratislava	Congress of International Society for Musical Education
June	Brunswick	Contemporary Music Week
June	Düsseldorf	Mozart Festival
June	Göttingen	Handel Festival
June	Weimar	Festival Plays of German Youth
June	Würzburg	Mozart Festival
June 1 to 19	Vienna	Festival Weeks
June 3 to July 4	Linz and St. Florian	Tenth Bruckner Festival
June 9 to 29	Berlin	Berlin Art Weeks
June 11 to 19	Hanover	Municipal Theatres' Festival Week
June 17 to 24	London	Festival of I. S. C. M.
June 23 to 28	Switzerland	Congress on Behalf of Defective Children, conducted by International Society for Musical Education

JULY

July	Donaueschingen	Music Festival
July 1 to 15	Cremona	Lyrical Festival
July 8 to 10	Stuttgart	Swabian Lieder Festival
July 10 to September 11	Interlaken	William Tell Festival Play
July 17 to August 4	Zoppot	Opera Festival
July 13 to 21	Bad Ems	Haydn Festival
July 23 to August 31	Salzburg	Salzburg Festival
July 24 to August 19	Bayreuth	Wagner Festival
July 24 to September 7	Munich	Festival Performances

AUGUST

August 17 to 28	Trencianské Teplice (Czechoslovakia)	European Chamber Music Festival
August to September	Dresden	Saxon State Theatres' Festival Performances
August 9 to 13	Bad Homburg	Musical Week

SEPTEMBER

September 5 to 15	Venice	Venetian Musical Autumn (music festival)
September 3 to 11	Baden	International Beethoven Festival
September 6 to 9	Worcester, England	Three Choir Festival
September 18 to 30	Venice	Symphonic Festival

"Not since the Flonzaleys has it been this reviewer's privilege to enjoy such a chamber music ensemble as the Barrere-Britt Concertino." — *St. Louis Globe-Democrat.*

BARRERE-BRITT

"CONCERTINO"

CONCERT MANAGEMENT ARTHUR JUDSON, INC.

Said of EUNICE NORTON:

"EUNICE NORTON CAPTIVATES CROWD. HER INTERPRETATIONS ARE FORCEFUL, INTENSE, FULL OF TEMPERAMENT AND VITALITY."
—*Washington (D. C.) Herald*

"SHE HAS TECHNICAL APLOMB, ABUNDANT ENERGY, A KEEN SENSE OF RHYTHMIC CONTRAST AND LYRICAL SWEEP."
—*New York World-Telegram*

NBC ARTISTS SERVICE,
RCA Bldg., New York
George Engles, Director

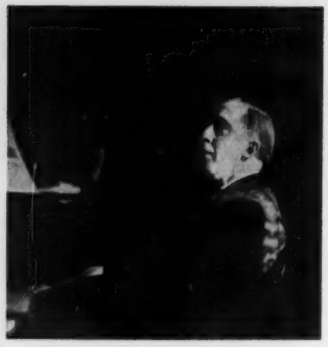
PERSONALITIES AT NEW YORK STATE FEDERATION OF MUSIC CLUBS' CONVENTION HELD RECENTLY IN BINGHAMTON, N. Y.

(LEFT) HENRY HOLDEN HUSS, composer, MRS W. H. ALLEN, conductor of the Watertown Choral; MRS. HILDEGARDE HOFFMAN HUSS, singer and lecturer; and WILLIAM J. GOMPH, choral conductor, of Buffalo (left to right).

MRS. W. DOUGLAS FEECK, president of the Binghamton Harmony Club, left, with EDWIN and JEWEL BETHANY HUGHES, duo-pianists. All were participants in the convention programs.

(BELOW) Mrs. WILLIAM B. THOMAS, founder of the Harmony Club and chairman of the convention, with HARVEY B. GAUL, of Pittsburgh, Pa., composer.

LOIS BANNERMAN, harpist, and FELIX ROBERT MENDELSSOHN, cellist, arriving at Binghamton, N. Y., to appear on the programs of the New York State Federation of Music Clubs' convention.



(LEFT) PROFESSOR WALTHER NIEMANN, German composer-pianist, now sixty-one, at work in his home at Leipsic. The photograph was taken by Irving Schwerké, Musical Courier General European representative.

ZLATKO BALOKOVIĆ and his wife, arriving in Belgrade, where the violinist was soloist in three orchestral concerts and gave two recitals. During a gala tour of the Balkans, Mr. Balokovic was also scheduled to appear with orchestras and in recital in a number of other leading cities under government auspices.

(BELOW) ARTUR RODZINSKI directing the NBC Symphony Orchestra, with which he has appeared in several programs this season. (Photo by Robert S. Holzman.)

(RIGHT) DANIEL HARRIS, Metropolitan Opera baritone, center, with RAYMOND K. HOLLINGER, left, conductor of the Hagerstown A Capella Choir, and CLARENCE E. HECKLER, right, Harrisburg, Pa., organist. They collaborated in the Martinsburg Choral Society's presentation of Elijah at Martinsburg, W. Va. Mr. Harris, heard recently in recital at Hagerstown and Allentown, Pa., has been engaged by the Cincinnati Summer Opera and by the Chicago City Opera next fall.

SAN CARLO OPERA COMPANY VISITS NEW YORK.

The opening performance of Aida by Fortune Gallo's organization at the Center Theater was a gala occasion. The eleven days' series, from May 5 to 15, was heard by an estimated 50,500 persons. Eleven operas were given in thirteen performances, including two hearings each of Carmen, Madam Butterfly and Il Trovatore, and one of Lohengrin, Rigoletto, La Boheme, Samson et Dalila, Aida, Faust and a double bill of Cavalleria Rusticana and Pagliacci.

(LEFT)
PART OF THE OPENING NIGHT AUDIENCE
seen during the first entr'acte.

GRENA BENNETT,
music critic of the New York Journal American, pauses for the photographer.

(All photos on this page by Musical Courier Staff Photographer.)

(LEFT)
COE GLADE
in her costume as Amneris.

BIANCA SAROYA
who sang the role of Aida, receiving floral tributes.

DIMITRI ONOFREI
in his dressing room before making up for the part of Rhadames.

(RIGHT)
SECTION OF THE CROWD
in the lobby before the beginning of the opera.

(LEFT)
ESTELLE LIEBLING and FREDERICK SPERLING
discuss the performance.

Eastman School of Music Holds Eighth Festival of Native Works

(Continued from page 7)

Gardner Read was represented on this program by his Prayers of Steel, the final movement of his suite, Sketches of a City. It is a harmonically interesting work in which blocks of color are set off by thin *staccato* lines. However, it seemed fragmentary in parts. Ernest Lyons' chorale for two brass choirs was a successful endeavor to write for the two families of brass intruments—the soft and the brilliant. The other works on this program were a quartet for horns by Elliott Morgenstern and a sonata for clarinet by George McKay.

Choral Novelty

Jubilee Cantata for chorus and orchestra by Vladimir Ussachevsky was one of the most significant works of the festival and the outstanding composition of the second concert. Performed by the Eastman School Chorus, a group expertly trained by Herman H. Genhart of the opera department, and by the Eastman School Orchestra led by Dr. Hanson, this deeply moving cantata received an expressive interpretation. The text of the work is based on the Bible and the central idea is the final triumph of faith. This theme was skillfully treated in both chorus and orchestra. There was unity between the words and pulse of the music, which made them an interdependent whole. In no sense was one supplemental to the other; the words were the music and the music the words. In descriptive passages such as "lift mine eyes to the hills," which rose to a dramatic and artistic climax, the idea of faith was instrumentally and vocally proclaimed by the gradual increase of volume and rise of tone. Both continuity and transition were well handled and there was a good deal of sustained interest in the brass instruments. Kenneth Spencer has a resonant, prophetic voice and as the reader was most effective.

Charles Martin Loeffler's Pagan Poem, with Sandor Vas of the Eastman School faculty as piano soloist, was a work of bright harmonic display which was emphasized, especially, in the piano part. Mr. Vas played this with colorful abandon. Leo Sowerby's overture, Comes Autumn Time and Horatio W. Parker's prelude to Mona completed the second program. The Parker prelude is built along conservative lines, has dignity, and a pleasantly flowing melodic line.

Chamber Offerings

A crowded hall of enthusiastic listeners attended the third concert of the festival, which took place in Kilbourn Hall with the Kilbourn Quartet playing. The Quartet comprises Gustave Tinlot, Millard Taylor, Samuel Belov and Paul Kefer Opening the concert was a quartet (No. 2) by Frederick Jacobi. While this is modern in style it did not seem too iconoclastic. Its texture was agreeable and its lines of melody were delicately outlined.

William Ames' piano quintet received its first public performance, with the composer at the piano. The composition, in general, appeared to lack in some degree concentration of ideas. There seemed but slight coherence between the piano part and the strings. And despite its diffused local patches of interest, the work in its entirety was lacking in thematic vitality.

Fiftieth Native Composers' Concert

The fourth evening of the festival was marked by the fiftieth American Composers' Concert which has been held here. This program contained a greater number of interesting compositions than any of the preceding ones. Dr. Hanson conducted the Rochester Philharmonic Orchestra in a short and stirring fanfare for brass and percussion written by him, followed by Saga of the Prairie by Aaron Copland. The latter is a vigorous and resourceful composition, basically a study in rhythm, with plenty of thematic interest and an integrating plan. Its effect was that of compactness and relevance of materials, both instrumental and creative.

A Suite on Children's Tunes by La Vahn Maesch was a charming work. Divided into three parts, called Pantomime, Lullabye and Parade, it is based on tunes which the composer's children learned in the kindergarten. Its ingratiating appeal was evidence of its success in capturing the spirit of the naïve melodic materials with which it dealt.

New Folk Symphony

Symphony (No. 1), by Charles Vardell, received its first public performance. In this score Mr. Vardell has employed the modal idiom characteristic of the disappearing folk songs of the Southern Appalachians. In the third movement, he introduces the English ballad meter. The composition is well constructed and has an especially appealing second movement (*scherzo*) based on one of the mountain dance tunes. The orchestration here is rich in texture and the rhythm intriguing. The romantic character of the last movement, with its broad lines of melody, brought the work to a well-rounded and forceful finale.

Many looked forward to the Elegie in Memory of Ravel by David Diamond. The Elegie was written the day after Ravel's death in Paris and was "intended as a most sincere tribute to one of the greatest masters in French music." But the work was disappointing, for the only impression gained in this single hearing was of a mass of cacophonous sounds and hollow dissonances in the brass instruments. The works were played with remarkable discernment by Dr. Hanson, who displayed his incomparable skill as a conductor.

Ballet Program

Concluding the festival was the traditional ballet program on the last evening which, as in each preceding year, drew the largest audience and packed the Eastman Theater. Dr. Hanson conducted the Civic Orchestra on this evening with eloquence. The ballet consisted of Thelma Biracree, choreographer and soloist, her dance group, and other guest soloists.

Robert McBride's Mexican Rhapsody started the program. It is a refreshing composition, suitably adapted to ballet in its rhythmic abandon and color. Two short pieces by Howard Hanson, Impromptu and March Carillon, were pleasing not only with the solo dancing of Marja Born but as musical entities in themselves. Impromptu was an expressive interlude particularly suited to the modern interpretative idiom.

Bernard Rogers' Once Upon a Time was charming both musically and aesthetically. The winsome line and piquancy of the music in the first part, entitled Dance of the Princesses lingered long after the concert. And the four succeeding sections were equally delightful. Mr. Rogers' unusual instrumental combinations were effective in producing these musical pictures and sonorities.

Three Fanaticisms, by Byron Arnold, had some noteworthy musical and choreographic effects. This was true especially in the last part, Obsession, in which a worker becomes a dictator. Summerland, by William Grant Still, was a soft, atmospheric transition to the last large number, Play Ball, by Burrill Phillips, which described in amusing and satiric fashion Ladies' Day at the Ball Park. The syncopated rhythms were cleverly worked out in setting the tempo of the scene. Both music and choreography were well integrated in Play Ball, which brought to a vivid close the last concert of the festival.

Berlioz Requiem Sung

Berlioz's Requiem, which the Eastman School of Music Chorus and Symphony Orchestra performed on May 12 under the direction of Herman H. Genhart, was a magnificent concert and one of the finest which the Eastman School has presented in many years. The work received its full expression from the chorus, a group owing its excellent training to Mr. Genhart, and from the admirable orchestral support of the Eastman Orchestra. Arthur Kraft, soloist, also gave a fine performance. A keenly appreciative audience responded warmly to this exceptional performance.

Mary Ramsay Sails for Europe

Mary Ramsay, Scottish pianist, returned to Europe on May 10, sailing from New York on the SS. Bremen. Next month she broadcasts sonata recitals with Mary Hall, violinist. Miss

MARY RAMSAY.

Ramsay recently concluded a tour to the Pacific Coast. She appeared, among other engagements, with Anders Timberg, Swedish tenor, over NBC from Santa Barbara, Calif., and at the El Encanto Hotel there, as well as in a program at Toronto, Can., for the benefit of victims of the Chinese War. Miss Ramsay and Mr. Timberg gave a lecture-recital on Scandinavian music at Oakside, Smithtown Branch, L. I., on May 8.

Alden Edkins in Radio and Concert Engagements

Alden Edkins, young American basso, gave an all-Schumann program in the first of a series of recitals over WQXR, New York. This was followed by an all-Schubert list. Mr. Edkins recently concluded a series for the Griswold Manufacturing Company over WEAF, New York, and WTAM, Cleveland. He was soloist at Kent University, Kent, O., in Messiah and has appeared on several of Walter Damrosch's NBC music appreciation hours. Heard frequently at the Church of the Ascension, New York, he also sang there in Rossini's Stabat Mater. He recently was soloist in Newark, N. J., for the Griffith Music Foundation.

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Evening Public Ledger, Phila., May 9, 1938

"With N. Lindsay Norden on the podium, the Civic Symphony Orchestra and the Reading Choral Art Society were associated in an excellent performance of Bach's masterpiece, The Mass in B minor. . . . The Reading chorus proved a well trained and capable body of singers, which performed with enthusiasm as well as good tone, flexibility, and an aptitude for Bach's music."
Evening Bulletin, Phila., May 9, 1938

This is the sixth performance of this work by this chorus under Mr. Norden.

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Musical Life in the Reich

(Continued from page 7)

unhappy because, at the last minute, a Philharmonic concert was called off as "undesired," the program of Rivier, Pfitzner, Porrino, Hoffer, Humpert, Trapp and Rubbra, being considered "too cerebral for the needs of the moment." Much modern music, they say, is never heard in Germany because it is "cerebral" but I wonder if a human being will ever have brain enough to fathom the depths or scale the cerebral heights of Bach, Beethoven and Wagner.

In Dresden I was royally entertained by many musical personages. Blanche Barney Janson, Musical Courier correspondent there, invited quite a crowd to tea. Her husband, Dr. Janson, proved expert at keeping everybody provided with delectable home-made cakes. Among those who partook of those cakes were critics Dr. Karl Laux, Dr. Schnoor, and Dr. Meissner, composer Johannes Thilmann and Marga Wiestner, young German pianist, formerly a student at Curtis Institute. One critic whom Mrs. Janson had invited replied that he never went out in society, and made it a point to avoid his colleagues as much as possible. Elinor Janson, our hosts' daughter, was also there. She is sailing for Buenos Aires, where she will sing in opera: Lucia, Rosina, Gilda, and so on. Miss Janson has often lent a helping hand to the Musical Courier and its friends in Dresden and Berlin.

I passed through the wonderful Zwinger many times, and tried to imagine how fascinating must be the summer evening concerts there. Dr. and Mrs. Laux entertained for me (the Doctor is completing a book on Bach's descendants) and a visit with Herr Prof. Dr. Karl Böhm, director of the Dresden Opera, was also delightful.

Opera Bulletins

Böhm had just put on, and himself conducted, a new mounting of Verdi's Otello. The settings by Max Hofmüller were spectacular and beautiful. Torsten Ralf made an excellent Otello. Iago was Paul Schöffler, Cassio was Martin Kremer, Emelia was Helene Jung. Margarete Teschemacher's Desdemona proved to be one of her best impersonations. A performance of The Magic Flute, at the Dresden Opera, was delicious, rich in classical import, and, strangely enough, full of an unsuspected human quality. Erna Sack warbled the Queen of the Night. Sarastro was full-toned Ivar Andresen. Papageno, in the comely person of Arno Schellenberg, took the honors of the evening, both in point of singing and acting. Willy Czernik conducted. Max Hofmüller did the scenery. The three *Knaben* were actually done by children. What a welcome innovation and relief from the corpulent ladies that, no matter where you go, are usually palmed off as *Knaben*. For the inspiration of people elsewhere, it might be interesting to notice that the Dresden Opera bills for the month comprised Magic Flute, The Bat, Zar und Zimmermann, Martha, Otello, Carmen, Flying Dutchman, Lucia, Evangelimann, Die Macht des Schicksals, Sizilianische Bauernehre (Cavalleria Rusticana), Pagliacci, Rigoletto, Tosca, Ballo in Maschera, Tristan and Isolde, Ballet evening (de Falla, Richter, Johann Strauss), Lohengrin, Ariadne auf Naxos, Rosenkavalier, Tiefland, Oberon, Madam Butterfly, Elektra and Daughter of the Regiment.

Another thing I liked about the Dresden Opera, was that so many people asked me to write in their autograph books. It made me feel quite Hollywoodish, though I do not think I should care to feel that way very long.

Visit to Berlin

In Berlin further musical adventures were forthcoming. Dr. Richard Monnig, director of Terramare Office, was the acme of kindness and a real miracle man when it came to getting places in sold-out houses. The big Berlin event of the moment was a special Staatsoper production of Ingwelde, in commemoration of the seventieth birth anniversary of the late Max von Schillings. The Ingwelde libretto is just too bad, but that a youth of twenty-one should write such impassioned, seething, soaring music, is amazing. The work is dated 1891. Its best known number is, of course, the *Vorspiel* to the second act, which is often played in concerts. The beautiful scenery was designed by Barbara Kemp von Schillings. Robert Heger conducted. The cast was Prohaska (Klause), Carl Hartmann (Bran), Fritz Marcks (Eiwart), Hans Wrana (Gorm), Fritz Soot (Ortolf), Wilhelm Hiller (Gandulf), Paula Buchner (Ingwelde), Walter Grossmann (Gest). Things moved along despite the cumbersome story, and if the stage drama had no grip, the music did.

I have also to thank the Staatsoper for a memorable performance of Siegfried, my gratitude amounting to regret that I could not witness the entire Ring. Johannes Schuler conducted, taking everything and everybody to dizzy heights. The staging by Heinz Tietjen was impressive in primeval tone and feeling. Rudolf Bockelmann's Wotan was the acme of dignity and superiority. Erich Zimmermann's Mime is a master achievement. Margarete Arndt-Ober (Erda), Eugen Fuchs (Alberich), Michale von Roggen (Fafner) and Ingeborg Stein (Waldvogel) were also to be appreciated. Naturally, the highest honors went to Marta Fuchs, for her well-poised, beautifully voiced and sung Brünnhilde, and to Carl Hartmann, for his incarnation of Siegfried, an impersonation that made the hero a perfect operatic Tarzan. Acclaim at the end was *kolossal*.

Denver Orchestral Events Present Agnes Davis and Wilbur Evans

Denver, Colo.—The third and last concert of the Denver Symphony orchestra (Horace E. Tureman conducting) opened with a suite by Bach-Goossens. Other numbers were the Mozart "Haffner" symphony, Sibelius' The Swan of Tuonela, three Hungarian dances by Brahms, and the overture to Thomas' opera Mignon. The much feted soloist was a native of Denver, Agnes Davis, who with two soprano arias from Mozart's Marriage of Figaro and Lia's aria from Debussy's The Prodigal Son greatly pleased an expectant audience.

The sixth and this season's final concert of the Civic Symphony Orchestra, also conducted by Mr. Tureman, was a request program. The principal work was Beethoven's symphony in C minor, the other numbers being two elegiac melodies for strings by Grieg and several excerpts from Tschaikowsky's Nut Cracker Suite. Wilbur Evans was the assisting soloist, his fine baritone showing to advantage in Dio Possente from Faust and the The Drum Major's aria from Thomas' Le Cid. G. S.

Claudia Volta in Town Hall Recital Debut

A personable operatic soprano, Claudia Volta, made her debut on May 8 in Town Hall with an afternoon list, in which Giuseppe Bamboschek assisted at the piano. Miss Volta was ill-advised in arranging her program, for the best work of the afternoon was reserved for her final group, four arias from Madam Butterfly, which she sang with authority and in which her full-range voice, easily produced and projected, was at its best. They deserved the reception accorded them and the encores which followed.

An aria from Radamisto of Handel, arranged by Frank Bibb, a Stradella church aria, in a Floridia arrangement, and the Arne Where the Bess Sucks, edited by Bainbridge Christ, provided her opening group, sung with a consistent *vibrato* and with nervousness militating against easy projection and competent phrasing. Grieg's Swan was sung in English, followed by Schumann and Brahms items, and then came the aria of Lia from Debussy's L'Enfant Prodigue. The soprano vacillated between coloratura and lyric styles. An American group by Horace Johnson, Walter Rummel and Richard Kountz was sung with charm. Two arias from The Marriage of Figaro and one from Wilhelm Tell completed the formal list. H. A. S.

Charles Haubiel's Works Featured

Charles Haubiel's Mother Goose Songs were sung in costume by fifty children at the St. James Fete in the Hotel Plaza, New York, on May 5. Mr. Haubiel recently played his own compositions, with Astrid Fjelde, soprano, and Frederick Handte, violinist, assisting for Sigma Alpha Iota. With Mr. Handte and Charlotte Ryan, soprano, assisting, he gave a program of his own compositions at the home of Mrs. John W. Alexander when he played his Passacaglia which won the Philharmonic-Symphony Society award. Mr. Haubiel had Mr. Handte assisting on the program he recently offered for the Andiron Club of New York.

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NEW PUBLICATIONS

REVIEWED BY LEONARD LIEBLING

Compositions by Marguerite Roesgen-Champion

Music from the pen of this indefatigable composer, pianist and harpsichordist is always welcome at the reviewer's desk, who never fails to wonder at the gifted Frenchwoman's industry and fertility. She works in every form, and consistently with skill and taste. Her style is in the trend of the present moment, to render homage to melody and yet utilize the wide boundaries of modern harmony.

Mme. Champion's new Tango for piano is piquant in rhythm and tinting, and usefully offers only moderate technical difficulty. Three songs, adapted subtly to well-chosen texts, are Chanson, Que sont mes amis devenus? and O Jour, que j'aime ta lumière, the last named the longest and most dramatic. A Suite Française for flute and harp (three movements) has attractive airs delicately handled, and in the concluding *rondeau,* with lovely archaic suggestion. Prelude, Hymn et Final, for violin and piano, bear all the distinguishing Roesgen-Champion earmarks. The *prelude* hews to the classical line. The broadly strophed *hymne* is amplified harmonization of a devotional chant to St. Jean de Baptiste, by the antique Paul Warnefried. The *finale* trips through eight pages of speedy impetus, keeping the violinist especially busy with mobile passages while the keyboard partner furnishes chiefly sonorous chordal support. (All the works are published by Editions Maurice Sénart, Paris.)

Reviewed by R. M. Kerr

For Harpsichord or Piano

The Goldberg Variations, by J. S. Bach; edited by Ralph Kirkpatrick.

The full title of this famous work is: "Keyboard Practice, consisting of an aria with thirty variations for the harpsichord with two manuals prepared for the enjoyment of music lovers by Johann Sebastian Bach." Mr. Kirkpatrick has contributed a lengthy and erudite preface, explaining the origins and nature of the variations, and various technical features of their performance. Above the original text the editor has placed musical notation showing how ornaments are to be executed. The collection is a treasure house of polyphonic ingenuity, curiously modern in many of its harmonic colorings, as well as being a supreme example of rich invention. The format and printing are distinguished. There are illustrations of the title page and the opening of the autograph score. One of the outstanding American publications of the year. (G. Schirmer, Inc., New York.)

For Baritone Voice and Piano

Five Virginia Folk Songs, by John Powell.

These songs have all the richness of humanity, sly humor and engaging pathos characteristic of the best folk numbers. They are delightful examples and highly contrasted. Bonnie Wee Thing is from the Scottish; Pretty Sally, probably English and deriving from an old rite of dancing on graves. The tragic ballad, The Two Brothers, has an ancient history, as does at least the sentiment of the humorous Deaf Woman's Courtship, from England. Perhaps the most beautiful is At the Foot of Yonders Mountain, similar to many Celtic and British folk tunes. The grimly funny closing work, The Rich Old Lady, is in a brisk minor dance pattern. Mr. Powell has written a beautifully phrased introduction and notes for these effective baritone solos, with piano accompaniment. (J. Fischer & Bro., New York.)

For Four-part Male Chorus

Simon Legree; poem by Vachel Lindsay; music by Douglas Moore.

Lindsay's rattling ballad about the brutal whip-cracker of slave days offers an opportunity for some lusty male carollings in the score of Mr. Moore. It is an exacting work to sing, with its modern harmonic basis, and takes singers sure of the pitch and able to carry a complicated vocal line with aplomb. The grim humor of its text is attractive. The work is partly accompanied by piano, but in its touching *meno mosso* middle section, describing the death of Uncle Tom, the voices sing alone. (Carl Fischer, Inc., New York.)

For Mixed Voices and Soprano Solo

Christ of the Fields and Flowers; words by the Rev. J. S. Hoyland, music by Harvey Gaul.

Reverent, yet poetic and atmospheric in effect is this apostrophe to the Saviour as a "lover of fields and flowers . . . hills and stars." The soprano soloist and the mixed choir alternate in singing many of the lines, which dedicate the life of the singers to "Thy cause." Organ for rehearsal only. (Galaxy Music Corp., New York.)

For Piano Solo

Prelude, by Ethel Glenn Hier.

This is one of two Tone Pictures for piano, the companion piece being entitled Campane d'Asolo. The prelude is a *lento* of broad chordal structure and rich harmonization, evoking a somewhat pensive mood. Of only moderate difficulty. (The Composers Press, Inc., New York.)

For Two Pianos, Four Hands

The Bee, by François Schubert; transcribed by Francis Moore.

A virtuosic tidbit (not by the great Schubert but by another of similar name) has here been reduced to two-piano terms, making a whirring and effective *allegretto* number. There is also a version for four-part male chorus, heavily aided by piano. (Galaxy Music Corp., New York.)

Songs

Songs by Albert Von Tilzer.

These are reissues of five numbers by a composer of long-standing reputation on Broadway, several having gained notable popularity. The titles of the numbers, which are published separately, are: Somewhere Someone Is Waiting for Me; Forever Is a Long, Long Time; Goodbye, Sweetheart, Goodbye; Floating Down the Sleepy Lagoon (Waters of Venice); and You Don't Know What You're Missin'. All the Von Tilzer numbers are marked by popular qualities, seizing melodies and strong rhythmic appeal. They have an especial usefulness for certain types of radio program, the sentimental ballad being an ideal vehicle for lyric tenors. (Artmusic, Inc., New York; Broadway Music Corp., New York, exclusive distributors.)

I'm a Gipsy, and **The Ascension,** words and music by L. H. Flood.

A waltz-like refrain is a feature of I'm a Gypsy, a forthright number proclaiming the singer's delight in a vagabond life. The tune is easy, and the words are ardent. (Range, D to G.)

The Ascension (Easter Song) has a note of pathos as it tells in simple language of the Crucifixion. There is a *tranquillo* close depicting the weeping of the Virgin. (Range, C to E.) (Edward Schuberth & Co., New York, London and Sydney.)

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Flagstad Hailed at New Orleans

Soprano Offers Varied List in Bow—Students Present Opera

NEW ORLEANS, LA.—Kirsten Flagstad in her first New Orleans appearance offered a program which displayed her rich vocal capacity. German Lieder, a Grieg group, miscellaneous selections, and arias from Tannhäuser which she graciously augmented by several encores, closing with The Cry of the Valkyrie, brought cheers.

The production of an opera by Louisiana State University students aroused much enthusiasm here. The young troupe, under the direction of Pasquale Amato and Louis Hasselmans, after several performances in the college town, presented La Traviata before a crowded house here. Their performance of Faust last year presaged an interpretation close to the professional, which they fulfilled. Frances Greer sang Violetta with vocal and histrionic ability of much promise. Robert Holtzclaw was outstanding as Germont. The rest of the cast gave able support and the orchestra maintained excellent balance. H. W. Stopher is general director of the university school of music.

Chrales Kullmann, tenor, appeared under the auspices of the Philharmonic Society. The Kneisel-Alden-Turner trio, also introduced by the society, was the final attraction of the Ensemble Series.

O. M. L.

J. Cecil Prouty Conducts Symphony Orchestra

FLUSHING, L. I.—J. Cecil Prouty conducted the Spring Concert of the Long Island Symphony Orchestra in the local high school auditorium. With energetic, expressive and definite beat, controlling

(Underwood & Underwood Photo.)

J. CECIL PROUTY

the sixty players, he offered the Fidelio Overture (Beethoven), New World Symphony (Dvorak), and Dance of the Hours (Ponchielli) as the principal items. Genevieve Rowe, lyric-coloratura soprano, sang the Bell Song (Lakmé) with high-clear tones and later added The Rose (Rimsky-Korsakoff) and the Strauss Liebeslieder Waltz. She won recalls.

The concert was the last of the twelfth season. C. Sladovnik is concertmaster and Paul Siebeneichen assistant conductor.

F. W. R.

Florence Symphonic Series Has Mengelberg as Guest

Adolf Busch Plays Classical Concertos—New Works by Guerrini, Marinuzzi and Castelnuovo-Tedesco—Richard Tauber Sings in Lehar Operettas

FLORENCE.—The symphonic season has ended, after drawing large audiences. The thirteenth of the series was directed by Willem Mengelberg, the program including Bach, Mahler, Franck, Casella (whose concerto for orchestra was heard in Florence for the first time) and Beethoven.

CHORAL NOVELTY

The chief attraction of the fourteenth concert was Adolf Busch, violinist, who gave magnificient readings of Mozart's A major and Beethoven's D major concertos, his success being so great he added three encores—Bach's unaccompanied *gigue* (Partita in D minor) *sarabande* and *gavotte* (Sonata No. 6). The remainder of the program was the first audition of Guerrini's oratorio Il Pianto della Madonna, for solo voices, chorus, and orchestra, based on the text of the Laud by Jacopone da Todi (1230?-1306). This noble work was finely sung by Rita Fornari (Mary) Olga Manetti (Messanger) and Enzo Mascherini (Christ Jesus) and the Guido Monaco Choral Society of Prato.

MARINUZZI IN TWO ROLES

The fifteenth and final concert was directed by Gino Marinuzzi, the list including Mozart's Jupiter Symphony, the first local hearing of Marinuzzi's beautiful Preludio e Preghiera, in memory of his son, and the first audition (in Florence) of Castelnuovo-Tedesco's incidental music to Pirandello's Giganto della Montagna. The program closed with Debussy's Iberia, and Wagner's Prelude and Love Death from Tristan.

SOLOS AND ENSEMBLES

Recent Amici della Musica concerts in the Sala Bianca were those by Enrico Mainardi, cellist, and Aldo Schoen, pianist, heard in a list of Beethoven, Brahms, Pizzetti, and Breval; and the Kedroff Vocal Quartet in religious and popular Russian songs.

A brilliant evening at the Cinema Theatre Savoia, organized by the Musical Section of the Gruppo Universitario Fascista, featured the Bormioli-Semprini duo and their orchestra of twenty-one instruments in a concert of jazz works by Gershwin, Duke Ellington, and Dan Redman. The corwded, youthful audience was completely conquered by this *genre*, demanding any number of repeats.

POULENC AMONG RECITALISTS

Among many events at the Lyceum Club were: a concert of ancient music played on the clavichord, virginal, lute, tiorba, various types of viola and other instruments, by Roef and Gertrud Rapp; the joint recital by Francis Poulenc, composer-pianist, and Pierre Bernac, barytone; and the Eleanor Steele and Hall Clovis duo, who presented a delightful program of Donizetti, Schubert, Schumann, Brahms, Milhaud, Steffani, Fauré, Brooks Smith, and three Negro Spirituals. This charming pair won rounds of applause, and were obliged to add several encores.

VIENNESE OPERETTAS WITH TAUBER

The Italian Lyric Company gave a series of performances in the Verdi Theatre, as did the Gruder Guntram Company from Vienna, with Richard Tauber, the latter presenting two Lehar operettas. Other operatic events at the Verdi were given by winners of the recent National Belcanto Competition, who sang Mascagni's Amico Fritz, Cavalleria Rusticana, and Donizetti's Lucia di Lammermoor. DOROTHY NEVILLE LEES.

Ann Arbor Festival

(*Continued from page 7*)

in the somber fourth section, The Iron Bells. Palmer Christian was at the organ. That was also the night when Artur Rubinstein made his triumphal entry into Ann Arbor as a brilliant piano soloist.

PAUL BUNYAN, CANTATA, PREMIERED

On May 13, two concerts were given; the usual children's concert in the afternoon, and a memorable performance by the orchestra in the evening. Great credit goes to Juva Higbee and her associates for their ability and patience in training the children. Rarely does one find such precision in attack and clear enunciation. Dorothy James was commissioned to write Paul Bunyan for this festival and produced a delighttui cantata which the children and Hardin Van Deursen, in the title role, sang admirably. After the intermission Albert Spalding appeared as soloist with the Philadelphia Orchestra, playing the Brahms violin concerto. It was an enthralling interpretation of the lyric and romantic work.

That evening the orchestra was in its best form and gave a stirring performance of the Sibelius fifth symphony and Till Eulenspiegel by Richard Strauss. Particular mention should be made of the fine playing of the Paganini Perpetual Motion by the strings, showing the able leadership of Alexander Hilsberg, concertmaster. The soloist was Nino Martini, tenor, making his first appearance in Ann Arbor. He sang four arias so acceptably that he was recalled many times, responding with two encores.

In the Wagnerian program on Saturday afternoon Ormandy and the orchestra rose to perfection. At the close Mr. Ormandy made a speech indicating that they would return for the 1939 Festival, which was met by thunderous approval. Marjorie Lawrence added greatly to this program in her singing of Thou Art the Spring from Die Walküre, Brünnhilde's Battle Cry and Immolation from Götterdämmerung.

In the evening the intensity of the afternoon was somewhat eased by a delightful performance of Bizet's Carmen in concert form. Dr. Moore conducted and the Choral Union responded heroically in the choruses. The impressive list of soloists included Bruna Castagna, Hilda Burke, Agnes Davis, Giovanni Martinelli, Richard Bonelli, Chase Baromeo, Arthur Hackett and Richard Gerow. All were in fine voice and good spirits but special mention must be made of the work of Castagna, Burke, Martinelli and Bonelli.

Much credit is due Dr. Charles A. Sink for his ability in managing a May Festival which ranks high in the series covering a period of forty-five years.

Toscanini Conducts the Palestine Orchestra

With Huberman, He Is Made Free Citizen of Tel-Aviv

PALESTINE.—The recent concerts by the Palestine Orchestra under Toscanini, vividly recalled the days of December, 1936, when the newly founded orchestra was launched by the *maestro*. The first series of concerts opened with two performances each in Tel-Aviv, Haifa, and Jerusalem. The program consisted of Baruffe Chiozzotte Overture by Sinigaglia, Italian Symphony by Mendelssohn and symphony in C major by Schubert. Although the orchestra had previously given proof of its powers, it reached its peak under Toscanini. Praise is due Hans Steinberg, one of the permanent conductors, for the painstaking preparation of the programs.

WAGNER "REHABILITATED"

The second series was a surprise: Wagner, who—for political reasons—has not been performed here to date, was represented by a pair of preludes (Acts I and II) from Lohengrin. Although much discussion was held before the event, the all-Jewish public was deeply impressed by Toscanini's readings. Saint-Saëns' Danse Macabre, Tschaikowsky's Romeo and Juliet, and Rossini's overture to L'Italiana in Algeri were the other items, not to overlook a memorable interpretation of Beethoven's fourth symphony. The program was given in Tel-Aviv, Jerusalem and Haifa. Bronislaw Huberman, founder of the Palestine Orchestra, was present and called to the stage by the enthusiastic audience. Both Huberman and Toscanini were proclaimed free citizens of Tel-Aviv, by Mayor Rokach.

ENSEMBLE EVENTS

Four items of chamber music took place recently. In Jerusalem, at Menorah Club Hall, the Hauser Quartet played an all Beethoven program; at the Y. M. H. A. Auditorium, Irene Joel, Polish pianist, gave Scarlatti, Beethoven, Debussy, Chopin, Paderewski and Liszt; and Irma Schoenberg-Wolpe and Josef Gruenthal offered a two-piano recital at the Brenner House (Tel-Aviv) under the auspices of the Labor Federation, the list comprising Mozart, Mozart-Busoni, Brahms-Haydn, Chopin and march and variations by Stefan Wolpe, young Jerusalem composer.

The Tel-Aviv Chamber Music Circle is to be congratulated for a Claude Debussy Commemoration held on the occasion of the twentieth anniversary of the composer's death. The evening opened with Debussy's sonata for violin and piano, played by Betty Rapaport (pianist) and J. Mejerowicz (violinist). The second part of the evening was L'Enfant Prodigue, with Hede Schack, S. Gaertner, P. Hollaender (vocalists) and Bernd Bergel (pianist).

PETER GRADENWITZ.

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Atlanta Concert Series Concluded With Ovational Flagstad Program

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ATLANTA, GA.—The All Star Concert series brilliantly closed when Kirsten Flagstad made a return engagement at the Fox Theater before a capacity house. She was repeatedly recalled and given an ovation after a program embracing Strauss, Grieg, Kernochan, Elinor Warren, Edwin McArthur, Ernest Charles and Mildred Tyson songs and the Liebestod and The Cry of the Valkyrie, all superbly sung. Edwin McArthur was an excellent accompanist and proved a soloist of artistic ability in several piano offerings.

CHOIR GIVES CONCERT

The Tuskegee Choir in its first visit here appeared at the recently completed City Auditorium. William L. Dawson directed the group in Negro Spirituals, Handel's Hallelujah Chorus (sung *a capella*) and songs by Nathaniel Dett and Harry T. Burleigh, and arrangements by Mr. Dawson. W. L. James, music teacher in Atlanta Negro schools, was also represented on the program. Soloists were Addie Mae Stabler, Rufus Curtis, Otis Wright and Verdell Carnegie. The choir disclosed splendid tonal color and balance.

Other programs included the concert by the combined choral groups of Atlanta University, Morehouse College and Spelman College; a piano recital by Josephine Harreld, Juilliard Foundation and Drama League award winner; and a program presented by the Harreld String Quartet at Spelman College.

SCHOOLS FESTIVAL PROGRAM

Senior and Junior High Schools Festival concert on May 5, at the City Auditorium was under the direction of Anne Grace O'Callaghan, high school supervisor of music. Seven hundred students participated, assisted by the student orchestra, conducted by Gaines Walter. The elementary schools' chorus of 1,200 was under the direction of Ruth Weegand with Mrs. Charles Chalmers at the piano.

SEASON'S FINAL CONCERTS

Other concerts have been the Atlanta Philharmonic Orchestra, with Georg Lindner, conductor and Paul Overbay, tenor soloist; Music Group of the Studio Club, Mary Pritchard, chairman, presenting a program on Italian Opera; University of Georgia Glee Club (Hugh Hodgson, director) program; Irene Leftwich, pianist; College Park Music Club's final program of the season; Thursday Morning Music Club's last seasonal program; Emory Little Symphony Orchestra (Malcolm H. Dewey, conductor) at Emory University; and the first Spring Concert by the glee club and student body of North Avenue Presbyterian School (Mabel Boyter, conductor).

COLLEGE HOLDS FESTIVAL

Brenau College inaugurated a Spring Festival, May 8 to 12, comprising an organ recital by Dr. Ben J. Potter; a concert by Elda Vettori and Brenau Choir; a piano recital by Franciszek Zachara; a song recital by Miss Vettori, and a presentation of Bizet's Carmen.

M. S. W.

San Carlo Opera Visits Pittsburgh

Gaul Conducts Choral Group in Program

PITTSBURGH, PA.—Fortune Gallo's San Carlo Opera Company scored in performances of Aida and Carmen. Both were sponsored by the West Penn Hospital Cot Club and attracted capacity audiences. Carlo Peroni conducted. The Tuesday Musical Club attractively and effectively staged Gilbert and Sullivan's Iolanthe, conducted by Anthony Caputo. The final event of the Y.M. and W.H.A. Musical Society featured the Y Choral Society conducted by Harvey B. Gaul with Eudice Shapiro, violinist, as soloist. Lucy Balter was accompanist. The University of Pittsburgh Band gave its annual concert in Carnegie Music Hall.

William Stone, talented local violinist, with André Benoist at the piano, acquitted himself creditably in a debut recital. The annual meeting of the Art Society, Dr. Thomas S. Arbuthnot, president, disclosed that the organization had completed a successful season and added to its membership. A musicale was given at which the compositions which have won cash awards offered by the society in three years were played.

The String Ensemble of Carnegie Tech led by Karl Malcherek performed laudably in its final concert. The annual concert of the University of Pittsburgh Women's Choral, led by its new director, Mildred C. Lissfelt, revealed admirable singing of an interesting list. Betty Jane Atkinson, 16, violinist, was soloist with Leah Colker at the piano.

Leonore White, pupil of Ralph Lewando, gave her graduation violin recital in the Pennsylvania College for Women with Helene Welker at the piano. Mary Martha Briney, soprano pupil of Frances Gould Lewando, won outstanding success in her radio debut over KDKA. The Musicians Club "prodigy" concert featured several local young players. Florence A. Kinley, organist, pupil of William Oetting of Pittsburgh Musical Institute, gave a graduation recital. A diverse program was played by members of Alpha Mu Chapter of Sigma Alpha Iota at Carnegie Tech. R. L.

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MUSICALES

(*Continued from page 25*)

dell' Isola, Jr., Josephine Miller, Ethel Boltax, Ray Carbonara, Roxanna Botti, Donald Corrado, Rhoda Shapiro, Louis Brunelli, Nettie D'Achille, Janice David, Marie Tortora, Janet Bostick, Theresa Bartoli, Joseph Di Giacomo, Augusto Martorelli, Anthony Santangelo and Zoe O'Neill. The audience was appreciative, and Mr. Miccu had numerous recalls after his appearances as conductor.

R. M. K.

• • •

Juilliard Students' Chamber Music Works Performed

A concert of original chamber music compositions by six members of the classes of Frederick Jacobi and Bernard Wagenaar at the Juilliard Graduate School was given by student performers in the school concert hall on May 9. This annual event, instituted by the late Rubin Goldmark, this year showed a high average of proficiency and a certain more modern trend in the idioms employed, different as these were.

Barbara Pentland's prelude, chorale and toccata for organ was sympathetically played by Ashley Miller—an episodic work that showed an individual feeling for melody and the solemn beauty of ancient modes, if it was not built into an imposing structure contrapuntally. Floyd Morgenstern played his modernistic piano sonata (*allegro-vivace* and *lento*) to which he had recently added a third movement (*presto*) of a gay, virtuosic nature, quite the best of the sections and worthy to stand alone as a solo number. Alice George, soprano, sang with sincerity and full tone in three songs by Timothy Cheney, with the composer at the piano—A Willow Bird (Shelley), Le Jeune Français and The Lonely Spirit, the last a wordless number that established considerable atmosphere.

One of the strongest works in a technical sense was Berenice Robinson's variations on a theme by Handel for two pianos, brilliantly played by Irene Jacobi and the composer. Obviously on the Brahmsian model, it was yet contrived with a feeling for form and pianistic effectiveness that should ensure further hearings for its contrasted sections.

The gifted Joseph Wood contributed a trio in E minor, played by Mara Sebriansky, violin, Dorothy Tremi, cello and David Stimer, pianist. The young composer revealed a strong creative impulse and originality in the four movement score, though his pursuit of a quasi-atonal ideal robbed many pages of the force that a more eloquent idiom would yield—a fact strikingly obvious in the beautiful *adagio*, in a more natural form of speech. The closing number was Charles Jones' spirited suite for small orchestra, in which use of novel tone color and rich scoring were more outstanding than significance of content. Mr. Wagenaar led a small ensemble of school players through its invigorating four movements. All the composers were present and took repeated bows, with the performers, to warm approval by the audience.

R. M. K.

Radio Highlights
Dialed by H. A. S.

If the weather man would only cooperate, as our American broadcasters are doing, the end of the music season in this country, and the lull that presages the opening of summer activities, would not be as noticeable as it has recently.

Specifically, there are many music lovers in this country who had eyes and ears attuned to the promised Aida from Florence, recently, with the much discussed **Beniamino Gigli** and **Gina Cigna** heading the cast. **Gigli** is due to return next season (some say to Thirty-ninth Street and Broadway) while **Mme. Cigna's** work is known.

But when the appointed time arrived, Neptune, Jupiter Pluvius and those other inhabitants of Elysium (or elsewhere) stepped in and a substitute program had to be offered instead.

Meanwhile, however, there has been considerable activity on the part of our own headliners and visitors. Elsewhere is noted the presence of **Sir Adrian Boult** and the NBC ensemble and the varied lists offered, including a recent all-English program.

John Barbirolli also seems to have forgotten that vacation time has arrived and has turned to the radio to work off some energy (and give further evidence of why the Philharmonic swears by and not *at* him). At his most recent Sunday Evening Hour over CBS he had two youthful aides, **Patricia Travers,** nine-year-old violinist, and **Julius Katchen,** eleven-year-old pianist, and "Cousin John" of Philharmonic fame added the Children's Overture of Quilter on the program. **Bruna Castagna** was a recent vocalist on another of these programs.

Listeners were "in" on a "beat," for the announcement of the new Prix de Rome winner, **Charles Naginski,** was made over CBS before being revealed to the press. Another is in prospect when the **Giannini-Simon** radio opera comes forth this fall. As this is scheduled to be heard on Everybody's Music, which **Howard Barlow** presents, it seems an all-American evening is in prospect, if the latter conducts the premiere.

While on the CBS wave-length, attention is called to the inaugural by **George Copeland,** pianist, of a weekly series of keyboard concerts wherein a Gallic-Iberian list was given with virtuosic authority. And **Maria Maximovitch,** with **Felix Labunski** as commentator, aptly presented Polish art songs.

In addition to presenting **Walter Damrosch, Eugene Ormandy** and **Charles O'Connell** as conductors recently, the Magic Key of NBC gave us **Frank Black.** Protagonist of native music, the "dean" programmed American scores.

Another native opus to be heard recently was the **Stillman-Kelley** Pilgrim's Progress, presented by **Dr. John Warren Erb** and the Musical Arts Chorus via NBC.

Varied lists, including a Wagnerian air, made up recent offerings of **Richard Crooks** with **Alfred Wallenstein's** Firestone Symphony Orchestra, all stylistically sung. **Glenn Darwin,** baritone associate at the Metropolitan, had two assistants on recent NBC programs, **Emmi Leisner,** German contralto, and **Maria Sokil,** Ukrainian soprano.

Arthur Fiedler directs the "pops" of the Boston Orchestra, **Jesus Maria Sanroma,** pianist, being the latest assisting soloist. **Fritz Mahler** had **Hertha Glatz** of the Salzburg Opera Guild assisting when he conducted the Federal Symphony Orchestra over WNYC. He took over the "pops" at Boston on May 22 conducting a Pension Fund program.

Fritz Reiner continues with the Curtis Symphony Orchestra broadcasts, **Frederick Vogelgesang,** violinist, and **Martha H. Massena,** pianist, being the competent assistants on the May 11 broadcast over CBS.

Ernst Victor Wolff deserted the harpsichord for the piano when he assisted **Cesare Sodero** and the Bamberger Symphony Orchestra over WOR and the MBS on May 20. He recently concluded his Classics of the Keyboard series there.

From Toronto on May 19 came the voice of **Marjorie Lawrence,** Metropolitan Opera's Wagnerian expert, with **Reginald Stewart** conducting that city's orchestra. **Grete Stueckgold,** another German specialist, took a "crooning" lesson from **Bing Crosby** that same evening.

Vicente Gomez, guitarist, has inaugurated Sunday matinees over WEAF.

Helfman Works Heard at Concert of Freiheit Gezang Farein

Max Helfman appeared both as conductor and composer at the May 7 Carnegie Hall program of this organization of workers which Mr. Helfman has welded into a chorus responsive to his desires and commands and anxious to obey them. The large group, garbed in uniform style, sang in Yiddish, opening with some arrangements and original works of Jacob Schaefer, Eisler, Siegmeister, Davidenko and Lustgarten before presenting Mr. Helfman's Spanish Serenade, a work Iberian in rhythms and color and sung with understanding by the group. The chorus then moved to the auditorium floor to provide the accompaniment for Mr. Helfman's choral pantomime, Benyomin the Third, to a scenario by M. E. Suhl. The score is based on old folk motives which Mr. Helfman has aptly arranged and which provided a colorful *finale.* Eugene Kuzmiak and Florence Helfman were at the piano, with George William Volkel assisting at the organ, although much of the program was sung *a capella.*

H. A. S.

OBITUARY

Lucie Stern

Lucie Stern, concert pianist, died on May 15 at a New York hospital. She was twenty-four years of age. A former student at the Curtis Institute, where she received special training from Josef Hofmann, she made her debut as a child prodigy at the age of eleven at Town Hall, New York, later appearing in Carnegie Hall.

Oliver H. Benton

NORMAN, OKLA.—Oliver H. Benton, father of the Metropolitan Opera tenor, Joseph Bentonelli, died here on May 10. He was a retired lumberman. C. W.

Xavier Reiter

VALHALLA, N. Y.—Xavier Reiter, eighty-three years old, a retired musician, died here on May 12. Born in Bavaria, he began his musical career there with his father, an itinerant musician. He studied at Munich where he knew Richard Wagner. Mr. Reiter came to the United States as a French horn player for the Boston Orchestra, later going to the Metropolitan Opera Orchestra and then joining the New York Philharmonic Orchestra. He played with the latter ensemble from 1909 to 1923. At the age of seventy-two he toured with a German opera company. He also had played with Edwin Franko Goldman's band. His widow, five daughters and two sons survive.

W. W.

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Music in London

(*Continued from page 7*)

Overture, and similar pieces. But at a recent concert (Wigmore Hall) fare was provided to tempt the most fastidious musical *gourmet*. André Mangeot, Beatrice Huckell, John Ticehurst, Walter Price, Max Gilbert, and Bernard Richards were the *chefs* who prepared the delectable feast, an outstanding feature of which was the Buxtehude cantata, Fallax Mundus Ornat, for soprano, two violins and harpsichord. This, I learn, was discovered by Mr. Mangeot in the British Museum and is unknown to most music lovers. The work shows real pathos, largely achieved by chromatics. Diane Van Dommelen, soprano, was the accomplished soloist. At the same concert there were also a Corelli concerto, Couperin's L'Apothéose de Corelli, and Purcell's great chaconne.

Maria Levinskaya Honored

It is twenty-five years since Mme. Maria Levinskaya—or "the Levinskaya," as Shaw Desmond repeatedly called her in the course of a fervent speech—made her first appearance in England as a concert pianist. Since then she has also devoted her talents to teaching, lecturing and writing. The daughter of a scientist, she has been encouraged in her work by some of the eminent contemporary men of science and letters. At this celebration dinner Lord Sempill presided. Other speakers included Berta Ruck, Sir Frederick O'Connor and Lily Payling. After dinner, Mme. Levinskaya's *protégé* and pupil, Harold Rubens—a young pianist to watch—played Bach's Chromatic Fantasia and Fugue, Chopin's polonaise in A flat, and Dohnanyi's delightful arrangement of a waltz by Johann Strauss. He was joined by Mme. Levinskaya in three works for two pianos: Daquin's Cuckoo, a Bach invention in an arrangement by Cyril Scott and an elaborate set of variations on the Volga Boat Song, by Knorr.

BBC Concert of Contemporary Music

"Contemporary music" has become a dangerous phrase, but it is a convenient label that covers a multitude of sins. Atonalism still persists in Central Europe, and Ernst Krenek came to play in his new piano concerto (No. 2, op. 81). To call this work a piano concerto is an abuse of language, though there is a small part for piano, including an elaborate cadenza. Neither my colleagues nor myself could form a definite opinion of this work at a first hearing. It seemed to be all laboring and burrowing, straining and tugging. Followed Alban Berg's three orchestral pieces (op. 6). These have historical value in that they immediately preceded Wozzeck, but a composer who cannot do without a hammer, in addition to an enormous battery of percussion, must be suspect from the start. From where I was sitting, it was impossible to distinguish the parts. I cannot think that these pieces will add to the composer's reputation, which will probably rest on Wozzeck and the Lyric Suite.

The concert, which was manfully conducted by Sir Adrian Boult, began with an athletic symphony for strings by Jean Rivier. It seems that, having got used to Les Six, we must now deal with Le Triton, but I have nothing but admiration for a delightful work, which should receive a second performance soon. Here the writing was so clear that the effect was often almost antiphonal. All three works received their first performance in England and were broadcast on the radio, without, however, any extended analysis of such novel scores.

Cyril Scott's concerto for harpsichord, performed by Lucille Wallace and Angel Grande, provides a striking novelty. Not only is it rich in thematic material and invention but it explores new avenues in harpsichord technic as applied to modern music. In fact, the modern harmonics make the harpsichord more resonant, thereby eliminating one of this fascinating instrument's drawbacks in a large concert hall. The program also included Eugene Goossens' prelude to Philip II and Arthur Bliss' music for strings.

Biedenharn Recital

At her Wigmore Hall recital, Emylon Biedenharn (contralto) offered a comprehensive program of songs. Miss Biedenharn's voice is sweet, and she delighted with the way she captured varying styles of the composers.

Alcinda Midjo and Mildred Hieber in Joint Recital

Appearing in Steinway Hall on May 9, Alcinda Midjo, violinist, achieved success in a joint recital with Mildred Hieber, soprano. Mme. Midjo opened the program with Wieniawski's concerto in D, playing with beauty of tone and songful *cantilena* in the slow movement. Her skill in double stopping and other technical details of performance demonstrated her superior technic and musicianship. There followed a series of modern arrangements of works by Tartini, Leclair, Francoeur, and items by Kreisler and Godowsky, closing with Sarasate's Gypsy Melodies. Responding to enthusiastic recalls she added a Mozart Ländler and The Old Refrain. Mildred Bryant played admirable accompaniments.

Miss Hieber showed a voice of clarity and sweetness in items by Caldara, Veracini, and brilliant coloratura in the LaForge arrangement of the Blue Danube waltz. Her later numbers included a group of German Lieder, closing with four songs in English by Bridge, Weaver, Wragg and Densmore. Recalled by an applausive audience, she added an encore. Charles Ruetschi supplied excellent piano accompaniments. F. W. R.

Vrionides Leads Long Island Orchestra

Christos Vrionides conducted the Nassau-Suffolk Little Symphony Orchestra (Federal Music Project) in a program of Hadley, Beethoven, Ravel, Herbert and Sousa works on May 6 in the Babylon (L. I.) High School Auditorium as part of the boys' and girls' week celebration there.

Grobany Soloist with Waterbury Civic Orchestra

Waterbury, Conn.—Benjamin Grobany, baritone, had to add the Toreador Song from Carmen as an encore after repeated recalls when he appeared as assisting soloist here at the premier concert of the Waterbury Civic Symphony Orchestra (Mario di Cecco, conductor). His program included the prologue to Pagliacci, Massenet's Vision Fugitive and a Handel aria from Judas Maccabeus, all sung with style and tonal munificence. The orchestral numbers included three Bach choral-preludes, Mozart's G minor symphony, Tschaikowsky's Capriccio Italien and works of Granados, Strauss and Pierné.

A. R.

FOR JUILLIARD RECITAL

ALTON JONES,
pianist, following his recent Town Hall recital, appeared at the Hotel Plaza, Later he played the Bach C major concerto for two pianos with Edwin Hughes and the MacDowell Club Orchestra. In July, he gives a recital at the Juilliard Summer School.

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Cleveland Institute of Music

CLEVELAND, O.—Recitals by artist members of the faculty are to be resumed at the summer session of the Cleveland Institute of Music which opens on June 20 and continues through July 30. Beryl Rubinstein, director and pianist, Nevada Van der Veer, contralto, Walberg Brown, violinist and Emanuel Rosenberg, tenor, are to be heard.

The course for public school music supervisors is to be given jointly with the Western Reserve University school of education under the direction of Russell V. Morgan, director of music in Cleveland's schools. Boris Goldovsky, head of the institute's opera department, holds classes for pianists in opera coaching. Members of the summer school faculty are: piano, Beryl Rubinstein, Ruth Edwards, Bertha K. Giles, Boris Goldovsky, Lillian Greive, Theresa M. Hunter, Jeanne Meagher, Dorothy K. Price, Margaret Roenfeldt, Corinne Rogers, Lawrence Stevens; violin, Walberg Brown, Elaine Canalos, Margaret Wright Randall, Homer Schmitt; cello, Edward Buck; voice, Nevada Van der Veer, Marie Simmelink Kraft, Reuben Caplin, Emanuel Rosenberg, Anne Maud Shamel; opera and opera coaching, also conducting, Boris Goldovsky; orchestral instruments, Alois Hruby, trumpet, William Namen, horn; theory, Edward Buck, Verna Straub; elementary theory for children, Marie Martin, Clement Miller; music history, Emanuel Rosenberg; ensemble, Ruth Edwards, Edward Buck; pedagogy, Ruth Edwards, Margaret Randall, Marie Martin; modern dance, Eleanor Frampton.

Westminster Choir School

The Roth String Quartet, under the direction of Feri Roth, is to be in charge of the new department of chamber music at the Westminster Choir School, Princeton, N. J., according to an announcement by Dr. John Finley Williamson, founder and president. Those enrolled in the Choir School will study chamber music as played for them regularly by the Quartet. The ensemble also will assist the chorus in the matter of intonation. Every student in the Academy of Chamber Music is obliged to play chamber music, sing in the choir, play in the orchestra, conduct choir and orchestra and learn to teach. He will also take the regular courses of study in the Choir School which lead to the degrees of Bachelor and Master of Music.

Juilliard School of Music

Students of the Juilliard Graduate School participated in the students' concerto series program at the school on May 14. Following the overture to Mozart's Marriage of Figaro, conducted by Peter Page, David Stimer played Beethoven's fourth piano concerto (op. 58, No. 4) with Jacques Larner conducting. Bernard Greenhouse performed the Dvorak cello concerto with Frank Brieff conducting. The Prokofieff concerto in D major for violin (op. 19) was the final number, done by Hinda Barnett with Elie Siegmeister directing.

Academy of Allied Arts

The music department of the Academy of Allied Arts, New York, conducts its sixth summer session from June 20 to August 20 offering intensive courses in singing, opera repertoire, piano, cello, violin and composition. The voice faculty includes Leo Nadon, Charlotte Lund, Colin O'Moore, Alexis Obolensky and William Edward Johnson. Mme. Lund and Michael Fiveisky conduct classes in opera. In piano the faculty includes Harrison Wall Johnson, Jacques Grunberg, Margaret Elhart and Iralki Orbeliani while violin instruction is to be given by Frank Kneisel, J. Albert Fracht and Alma Witek. Michael Fiveisky conducts classes in composition and Bogumil Sykora in cello. Summer courses in the modern dance are to be held from June 20 to July 1 by Doris Humphrey and from August 15 to 26 by Charles Weidman.

Piano students of Mr. Grunberg gave a program in the recital hall of the academy. Participating were Eileen Eshelman, Mildred Plesha, Max Kiesler and Dorothy Wanderman. Mr. Fiveisky is to conduct the Student Opera Company in scenes from operas and students of Mme. Lund are to be heard. Victoria Bitterman, Lois Gelston, Ruth Dixon, Eileen Eshelman, Mildred Farley, Muriel Kaplan, Ruth Lucht, Edna Schwartz and Adele Schrage, students of the academy, participated in the performance of Hansel and Gretel at the Heckscher Theatre given by the Charlotte Lund Opera Company.

New York College of Music

Summer courses are to be offered at the New York College of Music (Carl Hein, director). William O'Toole will conduct an intensive course for teachers for which a certificate is to be awarded. The sixtieth commencement is to be on June 21 at Town Hall, New York.

Smith College School of Music

The summer session of the Smith College school of music opens on June 27 at Northampton, Mass., continuing for six weeks. Educational courses in music are supplemented by instrumental and vocal study as well as theory. Although the college is for women, the summer session admits both men and women and credits are granted on completion of the course. A new music building has been equipped and the music library of 15,000 volumes is also available for regular work as well as research.

David Mannes Music School

The Mannesingers, an *a capella* group under the direction of Peter J. Wilhousky, recently presented a choral concert in the auditorium of the David Mannes Music School, New York, with Marilyn Doty, violinst, heard at the White House this season, contributing several solos. Edgard Williams conducted the String Players at the school recently two days after their appearance in the new Bellevue Hospital Auditorium in a program arranged by the Hospital Music Committee of the New York City Visiting Committee. Rohini Coomara, cellist, and Judith Brown, soprano, were soloists at this concert. Elementary and intermediate piano students gave programs on May 2, 4, 5 and 10. On May 18 the elementary and intermediate violin and cello pupils played in the afternoon. The advanced students presented programs on May 11 and 17. Advanced piano students appeared on May 12. Solo recitals listed this month included Hazel Nelson, pianist, May 16; Margaret Alexander, pianist, and Leon Rudin, violinist, 19; Tom Scherman, pianist, 23; and Gail Richter, pianist, 24.

Peabody Conservatory of Music

Reinald Werrenrath, baritone, and Bart Wirtz, assistant conductor of the Baltimore Symphony Orchestra and cello soloist, have been added to the summer session faculty of the Peabody Conservatory of Music, Baltimore, Md. Frederick R. Huber, manager of the session, announced the appointments. Mr. Werrenrath is a former Metropolitan Opera member. Mr. Wirtz, a native of Holland, is a member of the Peabody String Quartet and for many years was cellist of the Groningen Orchestra.

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Bach Festival Held in Leipsic

(*Continued from page 9*)

At two-thirty, there was a *Gemeinsames Mittagessen* for members of the Bach Society, in the Ratskeller. At eight in the evening there was the second chamber-orchestra concert at the Gewandhaus: first overture for solo violin, strings and harpsichord by Johann Bernhard Bach (1676-1749); Consort in D for harpsichord and strings by Wilhelm Friedemann Bach—the one who, "as a composer, came nearest among his brothers to his father in the originality and bent of his genius, and his powers of improvisation"; symphony (No. 5) in B flat for strings and harpsichord by C. P. E. Bach; J. S. Bach's consort in D minor, for violin, oboe, strings and harpsichord, fourth suite (overture) in D, and four entrancingly beautiful songs, from the Schemellis Song Book, for contralto and organ, Das walt mein Gott, Kein Stündlein geht dahin', Jesus, unser Trost and Leben, and Bist du bei mir. The last-named, with its stirringly human, yet transcendent content, overcame every last member of the assembly. One by one, heads bowed down as if in silent prayer. The last note of the song died away, but no one moved, no one dared to breathe. It was the most dramatic pause one had ever heard in music.

Visit to Museum

Early in the morning of the last day of the festival, there was a visit to the Gohliser Schlösschen with its famous collection of instruments and its precious musical memories. In the Conservatory, the third chamber-music concert was given: second Brandenburg Suite in F, and the Goldberg Variations, by Johann Sebastian; third trio for flute and violin with harpsichord and cello by Wilhelm Friedemann Bach; and six religious Odes and Lieder (poems from various authors) by Carl Phil. Emanuel Bach. Later in the afternoon, there was a visit to the musical instruments museum of the Leipsic University. In the evening at St. Thomas' Church the festival ended with The Passion According to St. John by Johann Sebastian.

The next day, by way of good measure, a sort of post-festival was arranged, consisting of an *Autorundfahrt* to the towns of Stormthal, Rotha and Wechselburg, to visit some organs which Bach had played in those places. In the Stormthal and Rotha churches, the voyagers hearkened to programs of organ music by Bach. In St. Otto Church, at Wechselburg, Bach shared the honors with Johann Ludwig Krebs (1713-1780), the latter standing up sturdily alongside those of his master. In fact, Bach considered Krebs such a worthy scholar—he studied with Bach for nine years—that (indulging a pun on his pupil's and his own name) he was wont to say: "He is the best crab (Krebs) in all the brook (Bach)."

Dankenswert

The success of a Bach Festival under the auspices of the Neue Bachgesellschaft of Leipsic is a foregone conclusion, occasional lapses in interpretational standards and excellencies notwithstanding, and the success of the 1938 festival was certainly all that its organizers could have wished and hoped for.

The festivals being for the purpose of "popularizing Bach's music by performing it at Bach Festivals throughout Germany," and not for bringing acclaim to the personalities who participate in them, this article has intentionally refrained from naming the performers enlisted in the present enterprise. It cannot, however, be amiss to give a word of praise for their sincerity of purpose, their reverential attitude *vis-a-vis* their chosen master, and their spirit of self-abnegation before his music. Dr. Karl Straube, Thomaskantor, was the General Director of the festival. The conductors were Prof. Walther Davisson, director of the Landesconservatorium (orchestra music), Prof. Günther Ramin, Thomas Church organist (B minor Mass) and Prof. Straube (cantatas, motets, St. John's Passion). The choral and instrumental groups that took part were the St. Thomas Church Choir, the Gewandhaus Choral Society, the Teachers' Singing Society, the State Theatre and the Gewandhaus orchestras, and the Landesconservatorium Orchestra. Among the soloists were Elisabeth Delseit, Helene Fahrni (sopranos); Lore Fischer, Gertrud Freimuth (contraltos); Willy Heefe, Heinz Marten, Georg Walter (tenors); Horst Gunter (baritone); Herbert Dalberg, Fred Drissen, Johannes Dettel (basses); Walther Davisson, Max Kalti, Max Strube, Edgar Wollgandt (violinists); Carl Hermann (viola); Richard Linder, Hermann Wilte (viola d'amore); Christian Klug, Karl Riedel, Fritz Romisch, Hanns Schort (viola di gamba); U. Eichhorn, W. Rebhan (cellists); Carl Bartuzat, Erich List, M. Ullrich (flutists); Willn Gerlach, Helmut Schlovogt, Joh. Wagner (oboe d'amore); Max Schulz (contrabass); Fritz Rein (English horn); Hermann Hofmann, W. Schreinicke (clarinetists); Georg Junge, Otto Steinkopf, Gunther Weigelt (bassoonists); Ernst Weinhardt, H. Leubig (trumpeters); Oscar Frei, Thilo Heuck, Wilhelm Kruger (horns); Hans Neemann (Barocklaute-Theorbe); Walter Bohle (pianist); Herbert Sollum, Hans Heinze, Friedrich Hogner (harpsichordists); Heinrich Fleischer, Günther Ramin (harpsichordists, organists); and Walter Zollner (organist).

Der Grosse Bach

Perhaps the most significant and gratifying disclosure of the festival was the utter timeliness of the compositions presented: each and every one of them still seem to be as vigorous, fresh and meaningful today as when first conceived. The vitality with which these works are endowed, and which has made it possible for them successfully to traverse the vicissitudes of the intervening generations, points the lesson which they can give to musicians of the present epoch. The bulk of "modern" art is dead before it is born, because not many modern artists have learned (or will) that an art product can be successful only insofar as it fulfills the exigencies of a particular time and place. Now, if there is one thing in which the Bach music-makers excelled in superlative degree, it was just that: they saw to it that every composition that flowed from their pens met the requirements of a particular time and place. They all did it—it was a family tradition. That, in fact, is the main reason why they were able to transcend the limitations of the means with which they were obliged to work. How well they knew that no material thing could limit or circumscribe the ideas that it was right for them to express.

To Johann Sebastian, music was "the apparatus of worship," and if he saw no definite boundary line between sacred and secular forms, it was because he believed that all art is worship. To him there was just Music—*eine wohlklingende Harmonie zur Ehre Gottes und zulassiger Ergötzung des Gemüths*, and so perfectly did he fulfill the conditions of his time and place—and with such high inspiration—that music, both before and after him, finds its culmination in his name. It is impossible to conceive of works like Bach's as originating only in the human brain: Bach himself believed, and acknowledged, that they came from the source of all good, the Father of All Light, who comprises within Himself all poetry and beauty, Bach the composer being but the instrument by which they became accessible to humanity.

New York University Concert

The men's and women's glee clubs and the symphonic band of the school of education of New York University combined forces to present a Town Hall evening program on May 11, for the benefit of the Lowell Mason Scholarship Fund. Professor Ernest G. Hesser's groups were headed, respectively, by Luther W. Goodhart, Frank H. Luker and Ernest S. Williams, who conducted their singers and players. The band opened the program with Berlioz's Roman Carnival Overture and Smetana's poem Vltava, and then the women's group offered sacred music of Deprès, Palestrina, Schubert, Kodaly and Brahms, all sung *a capella* except the latter, which had Julia E. Broughton at the organ. Mr. Goodhart's able male singers sang Lotti's Crucifixus, a Bach air and Schubert's Omnipotence (the latter a bit beyond their ken) and the women's group returned to present works of Moore, Delaney and Mr. Luker's Villanelle of Sunset with Helene Solomon as soloist, and two folksongs. An additional group was offered by the men's glee club, including Mr. Goodhart's Breathe Not His Name, skilfully colored, and folksongs including an arrangement of the Bohemian Reaper's Song by Archibald Davison, which was the highlight of the program. A group by Mr. Williams, played by the band, ended the concert.

H. A. S.

Martini Sails for Holiday in Italy

Nino Martini concluded an active season when he appeared with the Philadelphia Orchestra at the Ann Arbor Festival. He sailed for Italy on May 23, his first vacation in four years, although he may make a few concert appearances and appear in a filming of an opera for a foreign company. He returns to the United States in the fall.

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ATHENS.—Albert Wolff, conductor of the Pasdeloup Orchestra of Paris, led one of our subscription concerts, his program and interpretation disclosing the charm of Rameau, in fragments from Castor et Pollux, as also of the Franck symphony and La Valse by Ravel.

Hans Knappertsbusch, well known to frequenters of Munich, Salzburg and Vienna, is a splendid leader who holds his instrumentalists in his hands, and who, in his concert here, carried Beethoven's third and seventh symphonies and Strauss' Don Quichotte to the clouds. His was one of the sensational appearances of the season.

Fitelberg, Warsaw conductor, had bad luck in his concert of Polish music: the orchestral parts having gone astray *en route*, he was obliged to play Rimsky-Korsakoff instead of Szymanowski. The soloist of his concert was Eva Brandowski-Turska, who displayed unusual talent in a number of Polish melodies.

From Italy came Alfredo Casella, pianist-composer, and his excellent partners, Bonucci, cellist, and Poltronieri, violinist, the three heard in Brahms and a captivating trio by Franco Margola. At the head of the orchestra, Casella gave a communicative reading of Gethsemane, by Victor de Sabata. Another conductor, Armand Marsick, successor of the undersigned as head of the symphonic concerts of Athens, came from Liège to direct Dvorak's New World Symphony and fragments of his own lyric drama, Lara.

MUSICAL MELANGE

Celebrated recitalists have also been applauded here within recent weeks. Jacques Thibaud, violinist, can go on playing the same works as long as he wants to, without discouraging the throng of his admirers. However, the record success goes to Cortot, for his two splendid piano recitals—Chopin, Schumann, Debussy, Liszt—and his appearance with the orchestra, when he played the Schumann and the Chopin F minor concertos. The artist was in his best form, and fully merited the laurel crown (renewed recompense of the Olympic Games) and the Grand Officer of the Royal Order of the Phoenix, given him personally by King George.

Other concerts accorded success were by the Prague Wind Quintet; two recitals by Magistretti, harpist; and one by Lilia Albore, violinist. The Athenian Trio and the Athenian Quartet have also been heard, as well as Mag. Karatza, soprano, admired for her exquisite interpretations of French songs, and Mme. Bistis, violinist, applauded for her readings of Bach, Chausson and Szymanowski.

FRANK CHOISY

STUDIO NOTES

MRS. A. THEODORE GAILLARD

Puplis of Mrs. A. Theodore Gaillard, ranging from eight to twelve, gave the first of the spring recitals at her New York studio on May 6. Joan Marcus, nine, after only seven months study disclosed remarkable improvement in works of Liftl, Kerr and Goodrich. Hortense Jacobson, eight, showed musical feeling in works of Clementi, McGrath and Goodrich. Rita Borowitz, twelve, played Bach and Ducelle items fluently and correctly. Grace Goldstein, eleven, performed Lavellée's Papillon and a Bach gavotte with charm and musicianship. Sure technic was disclosed by June Schwartz, ten, in Bach and MacDowell works. Phyllis Berlin, nine, a gifted pianist who has given recitals, offered Haydn's sonata in D, Koelling's Hungarian Rhapsody, a movement from a Beethoven sonata (op. 2, No. 1) and, with Blanche Gaillard at the second piano, a movement from Mozart's A major concerto. Poise, musicianship and an understanding of her selections was disclosed by the young player. G. N.

ESPERANZA GARRIGUE

A joint recital was recently given at the Hotel Plaza, New York, by Marie Montana with Armand Tokatyan, former Metropolitan Opera tenor. Miss Montana, who coaches at the Esperanza Garrigue Studios when in New York,

MARIE MONTANA.

made her Eastern debut after singing for three years on the Pacific Coast and in the Middle West, with the Hartford Oratorio Society, conducted by Harold Berkley. She has appeared with the New York Philharmonic Orchestra, under Van Hoogstraten, and with the Cleveland, St. Louis, San Francisco, Seattle and Tampa Orchestras, as well as singing in festivals at Westchester, N. Y.; Ann Arbor, Mich.; Emporia, Lawrence and Lindsborg, Kans., and Keene, N. H.

Her professional career in opera was started in Italy where she was a member of the San Carlo Opera Company of Naples. She has made six transcontinental tours of the United States and appeared also at the International Opera Festival, Washington, D. C. Miss Montana this season was soprano soloist at the Riverside Church, New York. She has been heard as guest artist on broadcasts. In addition, she entered the teaching field and conducted master classes in Montana and on the Coast.

AT BARRINGTON SCHOOL

CARL M. ROEDER

conducts a summer course for pianists at the Barrington School, Great Barrington, Mass., from July 5 to August 15. Head of the music department at the school, he also is a member of the faculty of the Juilliard School of Music, New York.

HANNA BROCKS

Pupils of Hanna Brocks, assisted by her artist-pupil, Esther Breese, presented a matinee musicale on May 15 at her New York studio. The ensemble showed good tone in the opening Caro mio ben (Giordano). Gemze de Lappe, promising young coloratura soprano, disclosed musicianship in an ambitious program which included Mozart's Alleluja and arias of Handel and Mozart. The voices of Julia McGovern and Joyous de Lappe blended admirably in three Italian folksongs and three German folk airs, all sung with style. Miss Breese offered an aria from Don Giovanni, three Schumann songs and a group of American songs. Her German diction was impeccable and her tonal coloring of beautiful quality. Mrs. Peeples played works of Brahms, Gluck and her own The Holiday with a keen sense of style. Miss Brocks, in an informal manner gave interesting information concerning each item on the program. G. N.

BERTA GERSTER-GARDINI

A Musical Tour of Manhattan was presented by the Gerster-Gardini Club at the last voice-forum of the season. Rolando Fiore was master of ceremonies, with Florence Barbour at the piano. Participating as soloists were Marie Alliegro, Lillian Odze, Verna Carega, Geraldine Alliegro, Victoria Sherry, Rolando Fiore, Erma Trautman, Tonia Tarsanen, Greta Sodelle, David Sodelle, Winona Cummings, Sara Lee, Gudrum Ekeland, Mildred Cobb, Frieda Nutz, Lucille Berthow and Joseph Posner and the Schwehm Group, Junior Ensemble.

EDWARD HARRIS

Singers from the studio of Edward Harris have been active in the concert, radio and oratorio fields this spring.

Josephine Antoine, Metropolitan Opera soprano, recently concluded a concert tour of the Middle West and some additional engagements with the Metropolitan Opera Quartet. On April 5, Miss Antoine sang the soprano part in the Bach St. Matthew Passion with the Oratorio Society (Albert Stoessel, conductor), at the Cathedral of St. John the Divine in New York.

Reed Kennedy has been re-engaged as baritone soloist for the renewal of the Coca-Cola Song Shop over the Columbia Broadcasting network. Mr. Kennedy also appeared in a performance of the Bach St. Matthew Passion at St. Bartholomew's Church, New York, early in April.

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KARL KRUEGER CONDUCTING THE BUDAPEST KONZERTORCHESTER
in that city. The Kansas City Philharmonic Orchestra conductor also directed the Budapest musicians in their recent tour of Italy. He has presented works by American composers during his European podium tenancy.

(RIGHT)
PERCY GRAINGER
appeared as composer and assisting artist at a recent concert of the Brigham Young University Orchestra, Provo, Utah (Prof. Leroy J. Robertson, conductor). He played the Grieg concerto and then a group of solos, including several of his own compositions.

ERNEST McCHESNEY,
tenor, right, with Dr. Thompson Stone, conductor of the Handel and Haydn Society of Boston, following a rehearsal recently at Symphony Hall in which Mr. McChesney assisted the society. He is now on a European holiday, returning to the United States early in September.

(BELOW)
STELL ANDERSEN,
American pianist, in front of her New York home, stands beside the tree which the city has planted as part of a municipal campaign to beautify this part of the city.

(BELOW)
THE AMERICAN ACADEMY OF DRAMATIC ARTS,
New York, graduated a class of seventy actors and actresses for the season 1937-1938. (Photo by Irving Onderhill.)

(LEFT)
JOHN BARBIROLLI REHEARSES
the Greenfield Village Choir for the first of five broadcasts on the Ford Sunday Evening Hour. The rehearsal was held in the auditorium of the Edison Institute Museum in Greenfield Village.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by J. Abresch, N. Y.

ALBERT STOESSEL

Conductor

Assumes the Direction of the Entire Music Program This Summer
At Chautauqua, N. Y.